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THE MOTION PICTURE CAMERA MAGAZINE

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March, 1938

Published in Hollywood by
American Society of Cinematographers

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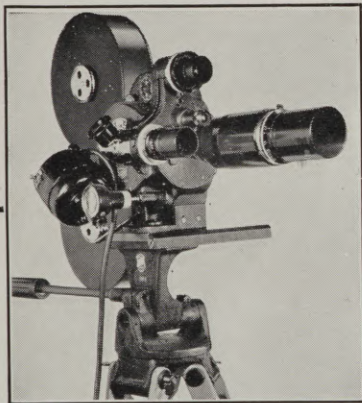
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AMERICAN CINEMATOGRAPHER

A Technical and Educational publication
on motion picture photography.

Published monthly by the
AMERICAN SOCIETY
OF CINEMATOGRAPHERS, INC.
1782 North Orange Drive
Hollywood (Los Angeles), California

Telephone GRanite 2135

VICTOR MILNER, President.
FRED W. JACKMAN, Treasurer.

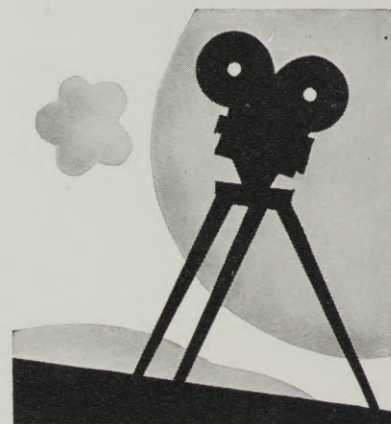
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The Front Cover

The scene depicted on the cover is from Goldwyn's adaptation of the thirteenth century romance of "The Adventures of Marco Polo." Gary Cooper is shown in the title part. Marco is in the garden of Kublai Khan and very much interested in the daughter of that potentate. Sigrid Gurie is the daughter. Rudolph Mate directs photography on the pretentious subject. This still came from under the hand of Coburn.



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AUSTRALIAN REPRESENTATIVE

McGill's, 179 Elizabeth Street, Melbourne.
Australian and New Zealand agents.

Neither the American Cinematographer nor
the American Society of Cinematographers
is responsible for statements made by au-
thors. This magazine will not be respon-
sible for unsolicited manuscripts.

ESTABLISHED 1920. Advertising Rates on application. Subscription: United States, \$2.50 a year; Canada and the Pan-American Union, \$2.50 a year; Foreign, \$3.50 a year. Single copies, 25 cents; back numbers, 30 cents; foreign, single copies, 35 cents; back numbers, 40 cents. COPYRIGHT 1938 by American Society of Cinematographers, Inc.

Entered as second class matter November 18, 1937, at the post office at Los Angeles, California, under the Act of March 3, 1879.



Karl Freund, A. S. C., awarded photographic honors by the Motion Picture Academy—Still photo by Freulich

Freund Wins Academy Honors

KARL FREUND for his work in MGM's "The Good Earth" has been awarded photographic honors for 1937 by the Academy of Motion Picture Arts and Sciences. Again the coveted statuette goes to a veteran of the camera, a pioneer of the lens in the truest sense, one who has dared to do things that were not in the book—and who because of them attracted worldwide attention; not posthumously, it is worthwhile recording, but simultaneously with the appearance on the screen of these innovations, of these striking demonstrations of his creative genius.

"Creative" is a word that in all truth may be applied to Karl Freund. For in his contributions to the industry's progress he has been more than a great cameraman. He has been a writer and a director, in both capacities in Europe and in the latter in the United States.

It was at the break of 1925 that Freund first attracted wide attention in the United States with Ufa's "The Last Laugh," starring one of the screen's greatest actors, Emil Jannings—Brooklyn born and German reared.

Here was something apparently new. In New York this writer well recalls, it was a sensation among the workers in the film industry—cameramen, producers, distributors, exhibitors, reviewers.

In a major way the camera was mobile. No longer was it anchored to a tripod. Not only did it record moving things. It was animate. It moved over the ground. It did what is done by means of the dolly today. At one time the camera, motivated by a motor remotely controlled, was strapped to Freund's shoulders and borne on his breast. At another it was strapped to a bicycle, supported and propelled by assistants and accompanied by electricians operating a powerful lamp.

The camera swooped at a slight angle off the perpendicular from the top of a five-story building right to the ground,

Other Awards

THE Academy awards for scientific or technical as well as other achievement for 1937 will be found on Page 120 of this issue.

recording on film all its eye surveyed. It stopped on the way in front of a trumpeter in action standing on the sidewalk and peered into the instrument. It was like the sweep of a crane that for size is yet to be.

And speaking of cranes there is in existence the picture of an enormous jackknifed mass of bridgework that truly enough was the forerunner of the crane of today.

The reaction in Hollywood from "The Last Laugh" was immediate. Wires and letters poured in on the cameraman. It seems that following the first showing of the picture at the Filmarte there had been a midnight matinee for the trade—for cameramen and studio executives and exhibitors. The name of Freund was established in the Hollywood consciousness.

Following "The Last Laugh" and in rising attention compelling sequence came "Variety," "Metropolis" and "The Golem."

In "Berlin: Symphony of a City" the cameraman previously personally had sensitized fast film and exposed it on "night" shots—and without boosters or other unusual light had secured weird effects. After the film had been shown in the United States Freund was called by telephone one night by the American consulate and informed a wire had been received from one of the raw stock companies expressing a desire to buy the patent on the fast film he had employed.

The cameraman, however, paid no par-

(Continued on Page 132)

Scene
from
"The
Good
Earth,"
M-G-M.
Photographed
by
Karl
Freund,
A. S. C.

Still by
Frank
Tanner



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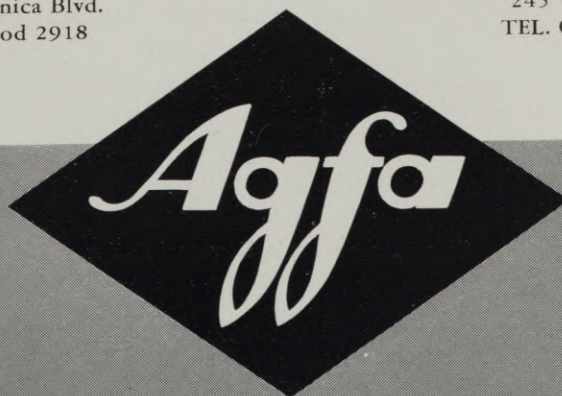
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MY friend Director Ernst Lubitsch, in an interview which appeared in the February issue of *The American Cinematographer*, indulged in some highly interesting comments on the subject of cinematic realism. In his enthusiasm, however, Mr. Lubitsch unfortunately presented but one side of the picture. His discussion of the subject appeared to be more from the viewpoint of the student of pure cinematic art than from that of the experienced film craftsman.

In so doing he overlooked a fact of which he, as a director and producer of long standing, should be abundantly aware: that in cinematography, as in direction, there are practical considerations which always influence and often control the treatment of esthetic matters.

Since he presented but one side of the matter, it is necessary that some member of the cinematographic profession complete the picture by adding a discussion of the more practical considerations involved in achieving cinematographic realism.

In all fairness to Mr. Lubitsch one should begin by admitting that American camerawork as a whole is not characterized by the almost brutally realistic technique which he so admired in the two French pictures he mentioned, "La Grande Illusion" and "Pepe le Moko," and which has been seen as well in many Russian, German and other European productions. There are a number of obvious reasons why this is so.

Few Foreign Films Here

Perhaps the first of these must be the extremely limited proportion of Europe's total production shown in America. It would probably be too optimistic to estimate that as much as 4 per cent of Europe's annual production ever reaches American screens.

If the situation were reversed we would certainly not expect to send abroad any of our films save those which would create the most favorable impression. If our own "prestige pictures" were thus segregated it is almost certain that the majority would be of a heavier, more dramatic type, such as "Fury," "The Life of Emile Zola," "The Good Earth" or "The Informer."

Geographic Psychology

All of these films offer the cinematographer opportunities for striking dramatic—often realistic—cinematography, as Joseph Ruttenberg, A.S.C.; Gaetano Gaudio, A.S.C.; Karl Freund, A.S.C.; and Joseph August, A.S.C., amply proved in the productions named.

Such opportunities do not come often in the course of routine production, but we have tangible proof that when opportunities for outstanding camerawork are offered our American cinematographers can and do take full advantage of them.

The influence of what might be termed "geographic psychology" must also be considered in this connection. The European producer and his staff make their films primarily to suit the

VICTOR MILNER MAKES REPLY TO ERNST LUBITSCH AS TO REALISM

Veteran Cinematographer
Concedes Value of Brutal
Frankness in Europe-Made
Films but Points Out Why

in Justice to Employers
American Cameramasters
Usually Must Heed Things
Esthetic and Not Realistic

By VICTOR MILNER

President American Society of Cinematographers

taste of their nationals. The American producer makes his films essentially for the American audience and for the worldwide audience as well.

Without entering into the fruitless debate as to which of these represents the higher degree of appreciation, it must be realized that the two represent fundamentally different approaches to theatre-going.

The American goes to the movies to be entertained: especially to laugh or thrill to light romance. The European goes to his "kinos" in search of entertainment in a much more heavily emotional sense.

To put it succinctly, one goes to see Charlie Chaplin because he is the world's greatest comedian; the other, because underneath the comedy Chaplin is also a great tragedian, with a whisper of social significance in many of his scenes.

The choice of stories for these two groups must inevitably be basically different. One prefers meringue; the other, stark, red meat. And the choice of stories must with equal inevitability dictate the style of camerawork to be used in bringing them to the screen.

Cinematographer's Responsibilities

The type of camera treatment which made "La Grande Illusion" and "Pepe le Moko" great pictures in Mr. Lubitsch's estimation would have condemned his own hit, "The Love Parade," to failure.

There is yet another factor which Director Lubitsch ignored. This is the

cinematographer's duty to the players and to his employer.

It is a fact that a popular star is not merely a human being or a fine actor or actress. Such a star also represents a tremendous financial investment on the part of the producer or his studio. That investment must be protected.

With very few exceptions that investment simmers down to two essentially visual qualities: youth and beauty. The producer has probably begun by selecting a young player who in addition to actual or potential talent possesses those qualities of youth and beauty to a high degree.

He has then spent tremendous sums in educating that player in dramatics, singing, dancing and many other necessary matters—including in many instances teaching her the English language or eradicating a foreign or local accent.

Further, he has spent far greater sums making that player known to the filmgoing public of the world. He has built that player up in hand-picked parts in outstanding productions until she (or he) is sufficiently popular with the public to merit stardom.

Thereafter, each succeeding stellar production is not alone a six or seven figure investment in its own right, but in the qualities which have made that star a public favorite—predominantly the visual qualities of youth and beauty. This cumulative investment speedily reaches an incredible total.

When a picture is in production, the



Victor Milner, President, A.S.C.

terrific responsibility of safeguarding the fundamental visual attractiveness underlying this great investment is entrusted solely to the cinematographer.

Perhaps it is unjust, but when a popular artist looks less attractive on the screen than previous appearances indicate she should, the public is more ready to blame the player than the cinematographer.

In other words, to safeguard his employer's investment, the man at the camera must constantly bend every effort to make his star appear as youthful and lovely as she did in her first production. It may not matter how many years have flown by since that film was produced, nor how careless the star may have been of her endowment of attractiveness: the cinematographer must, for the moment at least, halt the advance of time.

Must Idealize Stars

In addition to this, very many stars add to the cinematographer's problems by insisting that he make their screened images conform to the star's personal conception of what she (or he) ought to look like.

To do this the cinematographer must often resort to incredible artifices to idealize his players. He must often subordinate his own concepts of how a scene should be photographed to the necessity for making a star who is actually thirty years old, and may at the moment look forty, appear on the screen as a glowing twenty. Such a situation—and they are and always have been much too common—is no time for the brutal frankness of realistic camerawork!

Yet another factor is the time element. During recent years the costs of production have skyrocketed dizzily. Everything involved, from the prices paid for stories through all the pre-production costs to the salaries of stars and directors have mounted to incredible heights.

When the film is actually in production, Lewis Carroll's once ludicrous phrase that "... time is worth a thousand pounds a minute" can become cold, hard actuality. (This, by the way, seldom applies in Europe, where all salaries and other costs are lower.)

Strangely, in most instances studio

personnel seems to figure the only way to save those valuable minutes and seconds is to speed up the lighting and photographing of each scene.

In every studio, the cry, "Hurry—hurry—HURRY!" rings constantly in the cinematographer's ears. Hurry he does—and experience has taught him that often fittingly realistic treatment involves more time and may bring official displeasure and expensive retakes.

Moving Camera Problems

The craze for moving-camera technique, especially when coupled with this economic pressure, is scarcely favorable for realistic camera treatment. Lighting or composition which would give a desirably realistic effect with the camera stationary in one position may easily become a damning fault from another angle, when the camera, on dolly or crane, is poking its lens into every corner of the set like a homeless ghost. Again conservative camerawork becomes mandatory.

Furthermore, dramatic cinematography—especially if the treatment is to be anything other than the purely conventional—requires painstaking cooperation *before production starts* between the cinematographer, the director, the art director, and preferably the writer and producer as well. This, for various reasons, almost never happens.

I have filmed scores of productions—important and otherwise—but in only one of them has such an ideal state of pre-production planning been realized. This was in the making of "The General Died At Dawn," in which I was immensely favored by being able to work with two exceptional artists—Director Lewis Milestone and Writer Clifford Odets—who worked with me beforehand, carefully planning direction and dialog for the camera, and striving at every turn to inject visual mood into the scenes. But this was an exception: one production in a hundred.

Individual Psychology

Finally there is the matter of purely individual psychology. I have known many directors who have praised unusual photographic effects seen in other films. But when I have tried to incorporate similar effects in films I have photographed for them, these same directors have been the first—and the most vociferous—in resenting any change from standard "Hollywood camerawork."

Some of these experiments have been made in films photographed for my close friend Director Lubitsch. The retakes of such experiments almost never run to realistic camerawork.

Thus the true answer to Mr. Lubitsch's query as to whether or not American cinematographers can wield their cameras in a realistic mood is that they can. Such films as "Fury," "The Informer," "Dead End," "The Life of Emile Zola" and "The Good Earth" prove it. But while it is true that American cinematographers can be realistic, too often circumstances beyond their control dictate that they may not.

Fred Gage Creates Great Lab at Warners' Burbank Studio

By WILLIAM STULL, A.S.C.

THE newest and most modern film laboratory in the motion picture industry has just swung into production at the Warner Brothers'-First National Studio. Planned under the supervision of Fred Gage, A.S.C., the studio's laboratory chief, the new plant represents an investment of half a million dollars and has been designed to allow for expansion to meet any future contingencies as well as today's needs.

The building itself, which covers a ground area of 19,000 square feet, is of the most modern Class A fireproof concrete construction and consists of two stories and basement. It is of course air-conditioned throughout, and great pains have been taken to assure a dustless atmosphere.

The ventilating air, for instance, is drawn from intakes high on the roof, and filtered three times—first through an oil soaked filter, second through a blown glass filter, and finally through an absorbent paper filter—before being conditioned for temperature and humidity and being circulated through the building.

Windows, ordinarily a potential point of entrance for dust-laden outside air, are eliminated in this building, their place being taken in all the daylight rooms by a broad band of glass tile built as an integral part of the wall.

Machinery Duplicated

Every important unit in the plant's machinery is in duplicate, with provisions for automatic changeover against any failure. In the event, for instance, of failure of the outside power source, an emergency generating plant, powered by a standard Ford V-8 automobile engine, is available.

Failure of the main power supply automatically will start this auxiliary generator, which comes up to power-producing speed within less than three seconds. In the unlikely event of failure of this unit a duplicate unit is provided.

Similarly, the double heating unit provides for an automatic and rapid change from gas to oil; in addition to the regular water supply from the city mains an adequate well had been drilled on the laboratory premises. The compressors of the cooling and heat-exchanging systems are likewise duplicated in multiple units.

The developing machines have been planned with a similar eye toward the safety factor. Each machine is of the two-strand type and built in two semi-

independent units; the developing and fixing section being contained in the dark room, and the semi-independent washing and drying unit in an adjoining, white-light-illuminated room.

Provision is made so that in the event of failure of any one unit the film may quickly be strung to any adjoining unit without interrupting the process.

The developing machines themselves were designed and built in the studio's precision machine shops under the supervision of Gage and his associate, Al Tondreau. All of the metal work of these machines, including roller shafts, plumbing, valves, etc., is of stainless steel.

Stainless Steel

The tanks are of conventional wooden construction, lined with welded Grade A Type 304 stainless steel. All of the other metalwork in contact with the solutions, and where no welding was involved, is of Type 302 stainless steel.

The rollers over which the film travels are of conventional Bakelite construction, rolling on special ball bearings using Pyrex balls. Approximately 33,000 of these Pyrex balls are used in the six machines. The film-driving sprockets are composed of Bakelite flanges with sprockets machined from stainless steel tubing.

All of the sprockets and rollers in the machines are placed at a slight angle to the axis of the film's primary direction of travel, to eliminate undue twisting stresses as the film feeds from one set of rollers to the next. The film is under extremely low tension. In the solution and washing tanks the tension is less than eight ounces; in the drying compartments the tension is only slightly higher.

In the drying compartments, incidentally, special provision is made to remove from the film the static charge almost inevitably accumulated during progress through the machine. This consists of several stainless steel rods placed midway between film loops. The device has proved eminently successful.

Machine Speed Variable

The speed of the machines is variable over an exceptionally wide range. The driving motors are of the constant-speed type and operate through variable transmissions. Generally, however, the setting of these transmissions is seldom, if ever, altered. Instead, the timing of developing, or any other operation, is varied by altering the length of the loops in the tanks.

This is done by means of elevators, of which there are several to each tank. These consist of a fixed roller at the top of the tank and a lower roller whose separation from the top roller can be varied.

The same general principle is used as a safeguard in the event of any accidents or other variations in the operation of each of the several sections of the machines. A multiple elevator is provided, with several rollers at the fixed end, and a similar number attached to the moving end.

Through an automatic action these safety elevators pay out or take in a considerable amount of film without interrupting the functions of preceding or succeeding sections of the machine. At the feed end, for example, such a mechanism permits the operator to take as much as three or four minutes in splicing a fresh length of film into the strand.

Similar elevators are provided between the developing and fixing units, between the fixing and washing units, and between the washing and drying units.

Provision is made at each of these points whereby, in the event of failure of any part of the machine, the film being processed can be shunted to the next stage of any of the other machines.

It is also possible to by-pass any of the sectional solution tanks, or to have one set of tanks in the machine devoted, say, to picture-negative developer and an adjacent set to sound-track negative developer, so that the machine may be utilized interchangeably.

Stainless Steel Pipes

The solution, which is of course filtered and temperature-controlled to within less than one-tenth of a degree of any predetermined temperature, is circulated through stainless steel pipes.

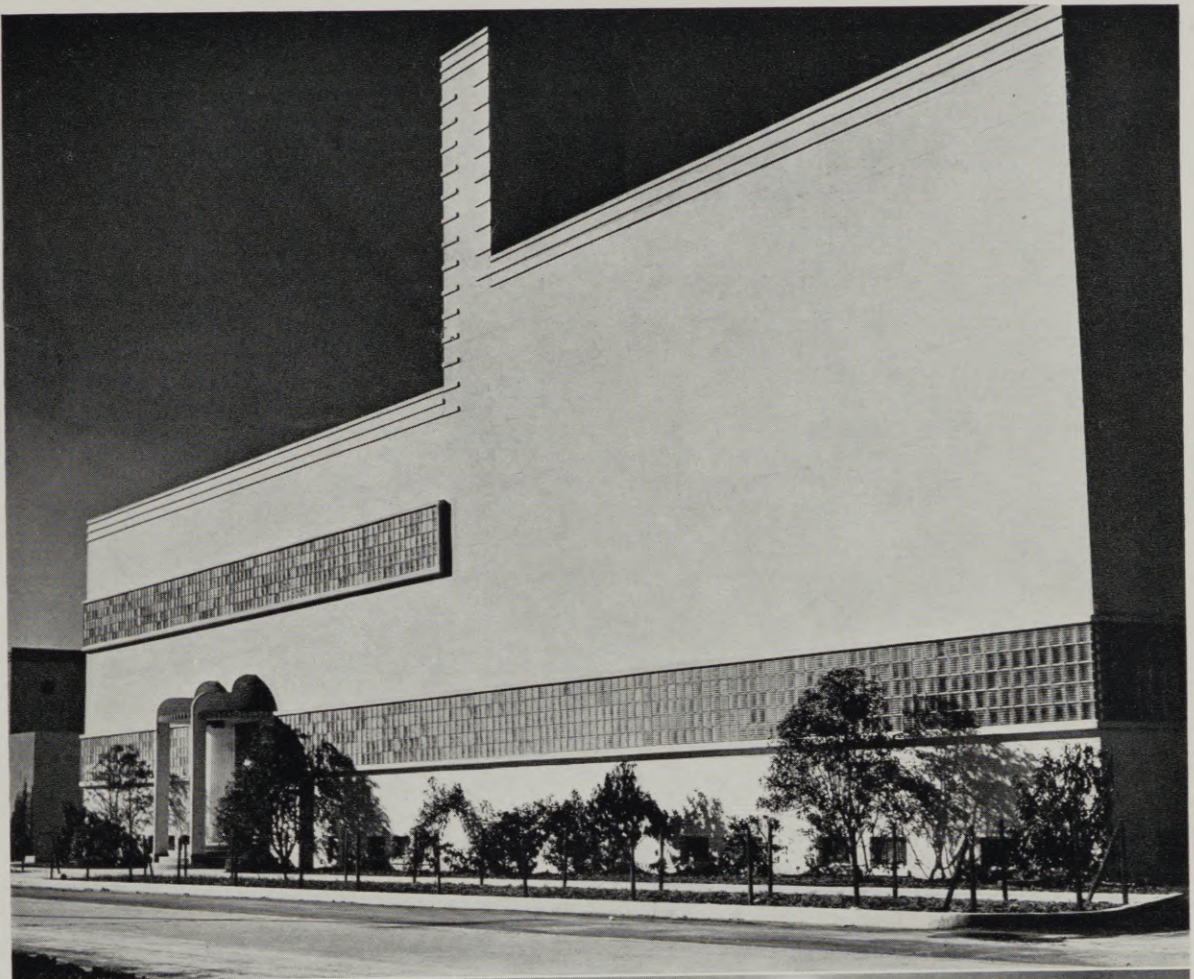
Turbulation is secured by pumping the solution into the solution tanks through special stainless steel manifolds from which finely perforated tubes extend vertically downward. A constant stream of fresh solution is thus directed against the face of the film at all times.

An interesting system of circulation is used in connection with the washing water. The fresh water is pumped first into the last wash-tank. From this it passes to the next tank, and so on until it finally ends up in the first wash.

Thus fresher and fresher water is used for each succeeding wash, which naturally finds progressively less hypo to re-

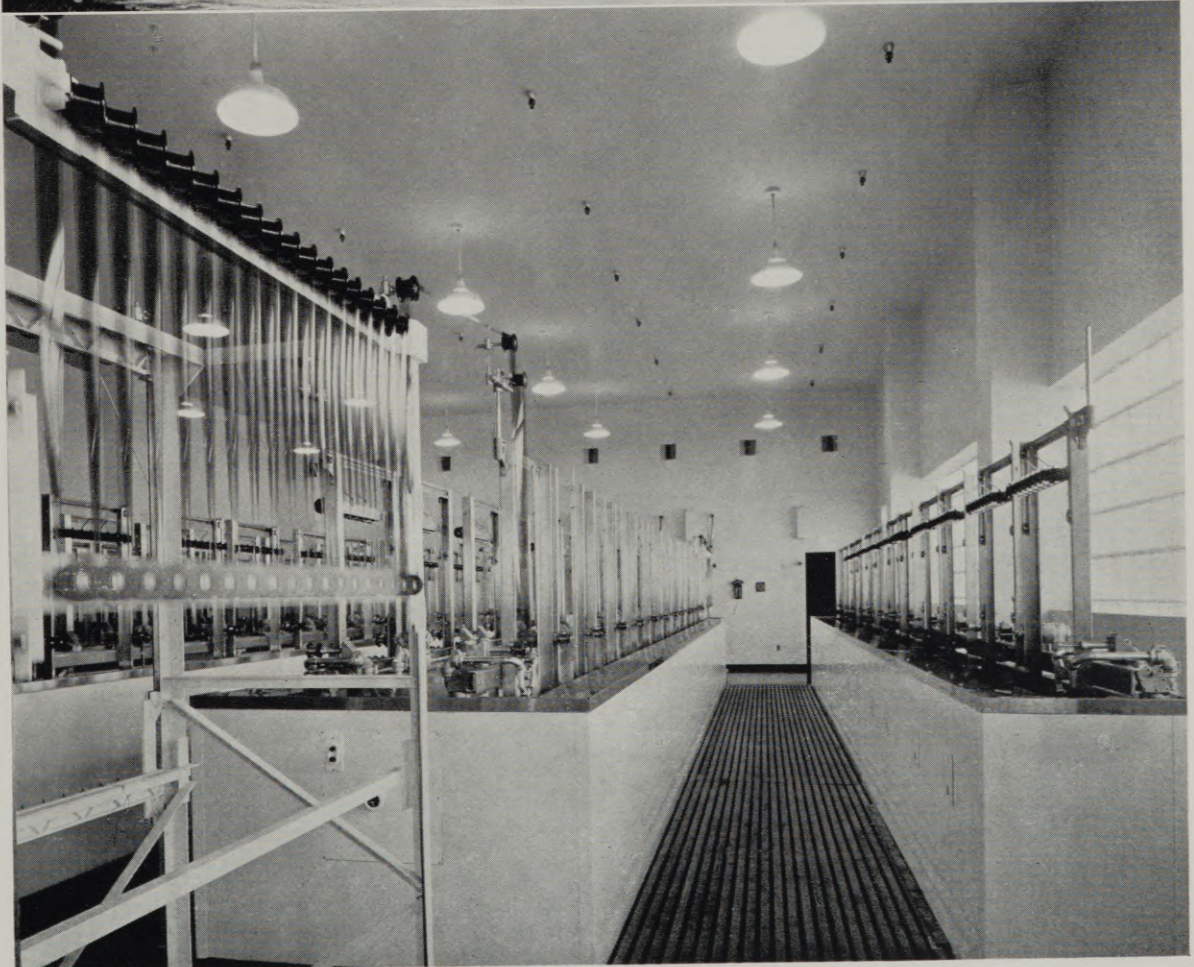
(Continued on Page 105)

*New
Warner
Brothers
studio
laboratory
building in
Burbank*



*Washtank
section of
developing
machines
Note
compensating
elevator,
left
foreground.*

*—Photos by
Schuyler Crail*



WHEN Elmer Dyer, A.S.C., as was told in this magazine last month, returned to Hollywood after a long assignment to "Shadow of the Wing," being produced in England by M. G. M.'s subsidiary in that country, he brought with him keen recollection of several thrills. In a majority of cases these had to do with flying in association with the keen young men of the Royal Air Force, the men on whom England so heavily leans.

Up in the top of those memories were experiences of flying in fog, sometimes practically wing tip to wing tip—circumstances which from description seem reminiscent of the recent disaster off the California coast when two giant bombers touched wings and were destroyed, taking a dozen men to death with them.

It was the expected, the natural thing that the American should be made fully aware of the hazard, veteran flyer though he was. The one reassuring factor in the situation always was the nonchalance, the poise, of the pilot and co-pilot. To them it was all in a day's work.

On one of these days it was necessary for the squadron to climb nine thousand feet to reach the roof of the fog. Sometimes in the course of that climb the wings of the plane assigned to the side of the one bearing the cameraman were in dim sight and sometimes not even that.

Radiophone a Thrill

There was one factor present, however, that counted tremendously for the safety of all concerned. That was the radiophone—a device for some time in use in service and commercial planes, but here for the first time in Dyer's personal experience employed on a camera plane.

It was his contact with the radiophone device that supplied the American cameraman with the top thrill of his visit.

Equipped with two earphones and a

WORKING BY RADIOPHONE BRINGS NEW AIR THRILL

Elmer Dyer Quickly Finds
Device Spells Efficiency
For Camera Plane as Well
as Security to Personnel
and Real Economy to Budget

By GEORGE BLAISDELL

Part II

microphone, all a part of his helmet, the director of photography becomes in fact the director of air sequences. Through

the aid of broadcasting facilities he is able to shorten the time in the air of the contributing squadrons. At times in the making of this picture by M. G. M. British there were twenty-seven R. A. F. planes in flight.

This formidable armada was as responsive to the manoeuvres called for in the prepared script as interpreted by the photographic director as a troop of cavalry to its captain.

When the camera ship left the ground there were in the front section the pilot and co-pilot, with the radiophone and broadcasting equipment and the operator installed in the room behind them. With an intervening door removed the cameraman became a roommate of the radio director. The camera was mounted outside the window.

When the camera ship, a sweet bit of

British army plane converted to a broadcasting and camera ship. Pilot and co-pilot are in front, radiophone director and cameraman in quarters behind them, with camera mounted outside.





Elmer Dyer equipped in the garb of a British R. A. F. man off the ground, with earphones and microphone with control key attached to his helmet. Also for good measure there is a parachute.

how the instructions tally with the script. He hears the acknowledgement. And a second later the show is on in full blast.

"The manoeuvre that follows may be any one of an almost endless list of stunts," explained the cameraman. "It may be, for instance, a dive or a break-up of formation or a 'peel-off.' That last-named thing is a thriller from the position of the camera. It is like a row of men walking a plank, to employ what actually is a woefully pale comparison.

"Here in a predetermined formation the ships come straight at you, driving like a bat out of hell, until each one gets within a certain distance of the camera ship. Right here comes a sharp dive. Really it is more than a dive. Into it is mixed a sideslip.

"You don't have to wait until you see this on the screen to get a kick out of it. That comes plenty strong right in the making. You know hardly any man in that camera ship will be blamed more than a bit anyway if a vagrant suspicion enter his mind as to the integrity of the steering gear in every ship that so relentlessly seems to be and in reality is bearing down on him.

Radiophone a Link

"But a thrill of that kind is fleeting—a thing of the moment. It is a part of the philosophy of the airman—its degree controlled perhaps by the percentage of hours each has spent and is spending in the air—that at all times he is on the lap of the gods.

"What is a thrill today is a matter of course tomorrow. It is a work in which each does his best to make secure the life and limb of himself and his associates. And beyond that no man can go. He rests on that and just forgets it."

The radiophone constitutes the link
(Continued on Page 108)

machinery that traveled in most casual fashion 200 mph, reached the rendezvous the radioman would ask:

"Mr. Dyer, the squadron leader says the squadron is all set and wishes to know if he will proceed in accordance with the script in Scene 426."

The cameraman throws the silencing switch or key in the device just opposite his mouth, because while talking he may not hear what he is saying, and his answer may be:

Hears Orders Go Down Line

"Please tell him yes, and add that my camera is bearing on his ship and running." The cameraman immediately throws his key from the intercommunicating to the outside system and automatically becomes a listener.

He hears his words repeated to the squadron leader and hears them ac-

knowledgeed. Then in turn he hears the instructions issued by the leader to all of the twenty-seven planes and notes



Eight serious-faced commissioned members of the Royal Air Force, men who lightly do a heavy job. Elmer Dyer with his camera and equipment is fifth from the left.

TWENTY-EIGHT days have passed. The windy month is here to blow away all the hard feelings of February . . . if there are any . . . Saw "Forlorn River," by HARRY HOLLINBERGER. Harry also did a commendable job on the second unit of "Wells Fargo." Both Paramount Pictures . . . Who was the famous member having his portrait taken by one of those dime machines on Vine Street . . . maybe we should have a staff fotog . . . EDWARD SNYDER doing the "Jones Family to Paris" for 20th . . . JOE AUGUST busy with "Marriage Business" for R.K.O. . . . SOL POLITO made his first appearance at the last month's stag party. Now he's sorry he missed those in the past because he met an old friend — Good fellowship . . . JAMES WONG HOWE getting himself all tangled up in cartoons over at Walt's mouse factory . . . and he likes it. Jimmy's ideas on color and lighting will no doubt prove an asset to the Disney "family." Though nothing could further enhance my favorite — Donald . . . BOB DEGRASSE watching his print on "Vivacious Lady" for R.K.O. . . . JOE WALKER trying to time the finish of "Joy of Loving" at R.K.O. to start the next Capra epic at Columbia . . . JACK MARTA finishing up "The Sidewalks of New York" for Republic . . . RAY JUNE still at "Test Pilot" for M.G.M. . . . My thanks to JOHN ARNOLD for a very pleasant week at the Roach Studios . . . The newspaper writers are beginning to recognize any meritorious piece of individual work done by photographers and commend it in print without fear

WHAT ABOUT ME?

By
BEE GEE

of argument, as witness Harrison Carroll's rave about BYRON HASKINS' special effect work in Warners' "Submarine D-1" . . . ERNEST PALMER doing "Four Men and a Prayer" for 20th . . . STANLEY CORTEZ starts "The Lady in The Morgue" for Universal. He plans a lot of Agfa nite shots, so watch those filters, Stanley . . . JOE AUGUST doing "It Couldn't Happen Again" for R.K.O. . . . GREGG TOLAND is going to win that Eastman Minicam or bust . . .

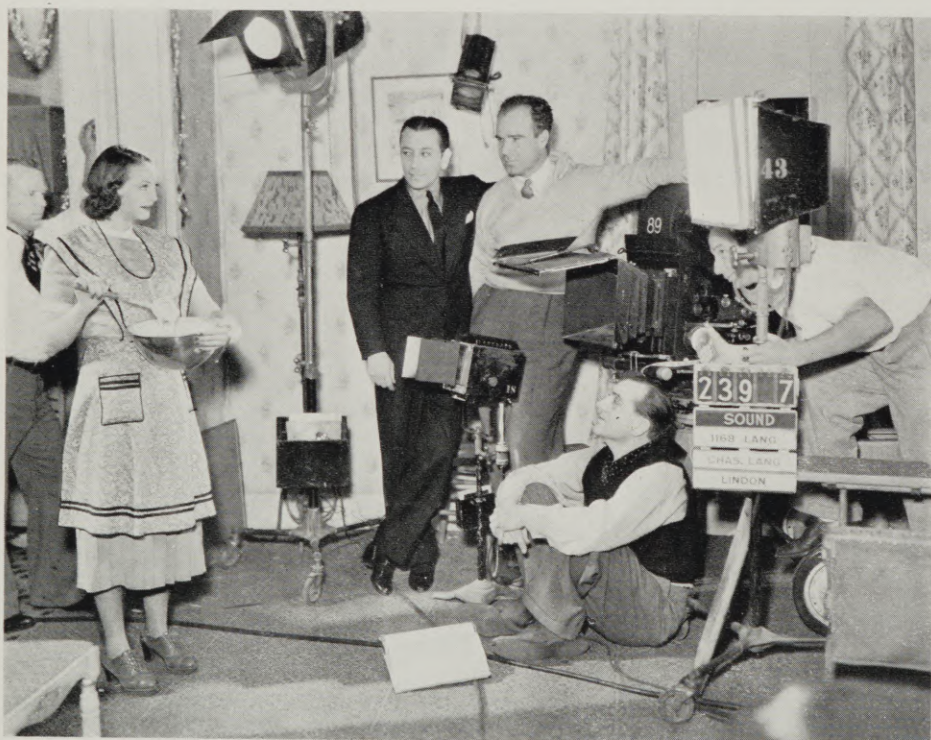
Saw a swell job by HAROLD ROSSON—"A Yank at Oxford" . . . ARTHUR EDE-

SON on "Cowboy from Brooklyn" for Warners . . . GEORGE BARNES still doing "Goldiggers in Paris" for the same studio . . . D. O. SELZNICK pleased with RUSSELL METTY's tests . . . HARRY NEUMANN starting "State Police" for Universal . . . GEORGE ROBINSON in the middle of "Good-bye, Broadway," for the same studio . . .

PRESS TIME ITEMS . . . EDWARD LINDEN doing the Louis Weiss serial, "The Secret of Treasure Island," ALLEN THOMPSON on the "Trail Blazers," BENJAMIN KLINE on "Hidden Trails" and JAMES S. BROWNE, JR. on "Stage Coach Trail," all released by Columbia . . . LESTER WHITE continues the "Judge Hardy's Children" series for M.G.M. . . . HARRY FISHBECK starting "The Texans" and VICTOR MILNER a few days into "Crime Gives Orders," both for Paramount . . . NICK MUSURACA on "Law of the Underworld" and JOE AUGUST starting "Go Chase Yourself" for R. K. O. . . . ARTHUR MILLER back with Shirley on "Little Miss Nobody" for 20th . . . RUDOLPH MATE doing Wanger's "The River Is Blue" . . . MILTON KRASNER starting "Nurse From Brooklyn" at Universal . . . SID HICKOX likewise "The Woman Habit" and L. WILLIAM O'CONNELL "When Were You Born?" for Warners . . . THEODOR SPARKUHL'S "Dangerous to Know" for Paramount was previewed and will hit the streets shortly . . . The two dailies liked the work of JACK MCKENZIE on "Hawaii Calls" for R.K.O. . . . Met my old friend CHARLIE (Otto Focus) BOYLE at the open meeting. You will no doubt remember his witty column in the I. A. Magazine. Although he politely refused to take over my job here he promised to send in some copy. Let's have it, Charlie, because I'm not always going to be on the "available" list . . . Caught the preview of Monogram's "Port of Missing Girls" which GILBERT WARRENTON photographed. Variety reviewed Gil's work as one of the "redeeming features" of the picture . . . The Twentieth Century publicity department is seriously considering the new Jacobson flash synchronizer for all their graphic cameras. The majority of our Los Angeles papers' news cameras are so equipped. Even I have one on my 3 1/4 x 4 1/4 and it hasn't missed yet. The reason I mention it is because Jacobson has designed a synchronizer for the minicams that gives perfect synchronization up to 1/1250 second, and what cinefotog hasn't a minicamera of some sort? . . . JOSEPH VALENTINE receiving bouquets for his "Mad About Music" from the Hollywood Reporter . . .

TONY AUDIO raving about the new Warner-Gage laboratory. He says it is the best worry reliever in the business . . . CHARLES ROSHER on "White Banners," WILLIAM O'CONNELL on "Lady Luck," WARREN LYNCH on "Torchy Blane in Panama" and ARTHUR TODD on "Crime School," all for Warners . . . ALLEN THOMPSON finishing "Rawhide" for Principal . . . EDWARD CRONJAGER well

(Continued on Page 104)



In the audience of five persons watching the making of this still of Sylvia Sidney for Paramount's "You and Me" are two Langs—Charles Lang, A.S.C., and Fritz Lang, producer-director, seated on the floor. George Raft, in the center, lays hands on the cameraman possibly to prevent any intended larceny of the scene. The operative cameraman is Lionel Lindon. And out of the picture shooting the scene is Malcolm Bulloch.

THE SOLUTION

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EASTMAN *Fine-Grain*

DUPLICATING FILMS

Camera Script Clerk Experiment

by Daniels at MGM Real Success

By WILLIAM H. DANIELS, A.S.C.

DURING the filming of my current production, "Marie Antoinette," starring Norma Shearer, I have been lighting some of the biggest sets the Metro-Goldwyn-Mayer Studio has ever built. This in itself is no small problem, but when to it is added that of keeping track of all the details of lighting, with a view to simplifying the making of retakes and added scenes, and to simplifying as well the problems of coordinating first and second units, the problem becomes really serious.

Shortly after the start of production—actually at the end of the first week—I decided to experiment in this connection by having a special cinematographers' secretary or camera script clerk on the set with me.

It has, I admit, definitely been an experiment—pioneering, perhaps, would be more descriptive—but it has been more successful than I could have imagined. The system, as we have been working it out as we progressed, has proved so helpful that I can unhesitatingly recommend it to any cinematographer engaged in making a big picture.

Let's trace the course of events in

lighting one of our big sets. In the beginning, I discuss the treatment of the set with Len Smith, A.S.C., who is associated with me on much of the production.

After we have decided in principle what we should do with the set in question, he gathers an electrical crew and proceeds to light the set, while I carry on with the production immediately scheduled.

Study Tests

When he has completed his lighting, he makes a photographic test. We study this together, and arrange any modifications which may seem advisable. If there are many changes Len makes a second test. This is then shown to the art directors, the director and the producer. If they all approve that is our lighting.

Now Smith and my secretary, Dorothy Kelley, proceed to chart the type, position, angle and, at least roughly, the degree of flooding, of every lamp on the set. If there are any other important variables, such, for instance, as the height of chandeliers in shots of various angles, as may be necessary to maintain

our composition throughout, these, too, are carefully recorded.

At this point, the lighting of that set is complete, even though the schedule may not call for us to use it for several days or a week.

Ordinarily, the equipment used would simply have to be tied up on the set, or, if it were removed, our company would have to resign itself to a loss of time when we started actual shooting while I relit the set.

But in this case, neither happens. Miss Kelley has made an accurate diagram of the lighting. It's down in black and white, with nothing trusted to anybody's memory.

Lights from Plans

So if those lamps—any of them or all of them—happen to be needed elsewhere, they can be taken away with no loss. When we are ready to shoot, the gaffer simply can take Miss Kelley's map of the lighting the evening before and relight the set quickly and easily.

Here he will put a G-E; there two Juniors; along here a string of 24s with perhaps a 10 K-W or a H. I. Arc in between; along these pillars, Gimmicks or baby spots. They don't have to be the same lamps; any lamps of identical type will do. And he can place them precisely as Smith and I had the set lit originally.

When we come on to the set the scheduled morning, there we are, with the set almost perfectly lit—considerably better than merely "roughed in." The company is ready to shoot in a few minutes, quite as though we were continuing work on a set we had used the day before.

On the set, my secretary keeps careful, detailed notes of everything concerning the photography as each set-up is shot. Her notes show the camera-angle, the lens used, the camera position if there is anything unusual about that, and mention enough about the action to make the notes intelligible and to identify the "take."

Complete Story

The next day, when the light tests are delivered from the laboratory I turn them over to Miss Kelley. She checks them against her notes, and then files them in a special photographic card index she has kept. In this we have, almost literally, a complete picture story of every scene in the production.

Beside this, she keeps my copy of the script. If, for instance, in my own study of the script, I have noted any particular

(Continued on Page 106)



Director of Photography William Daniels, A. S. C., and his secretary, Dorothy Kelley, check light tests against the plan of set's lighting while filming "Marie Antoinette."

PROGRESS KEEPS THEM COMING



As in every other business, progress in the motion picture industry means more for the same money. The only way to hold patronage is by continuous improvement of the product you are selling.

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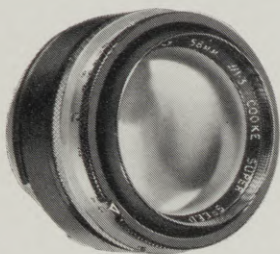
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What About Me?

(Continued from Page 100)

into "Island in the Sky," while LUCIEN ANDRIOT is holding his own with "Mr. Moto's Gamble," both for 20th . . . ALEX PHILLIPS balancing light on "Maxmillian and Carlotta" for Colonial Pictures . . . ARCHIE STOUT slides into the finish just before press time on "Professor, Beware"



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for Harold Lloyd . . . JOE RUTTENBERG thought he was going to have a fine vacation in New York, but Postal Telegraph caught up with him and he is now throwing shadows around on Metro's "Three Comrades" . . . Over at Paramount we have LEO TOVER on "Cocoanut Grove," TED TETZLAFF on "Tropic Holiday," CHARLES LANG about to wind up "You and Me" and WILLIAM MELLOR dropping the curtain on "Stolen Heaven" . . . OLIVER MARSH still on "Girl of the Golden West" and WILLIAM DANIELS doing "Marie Antoinette" over at Metro . . . JAMES S. BROWN, JR., about to finish Darmour's "Flight into Nowhere" . . . HENRY FREULICH finished "There's Always a Woman" for Columbia. (I don't mean statues.)

Nature certainly takes care of her own. GLENN MACWILLIAMS has a bumpy railroad train to thank for hospital-time cut down. It seems that after the auto accident that injured his back he made the trip from Arizona to Hollywood against the orders of the M.D., who claimed the rough ride would be anything but good—possibly fatal—for his condition, but Glenn couldn't see it that way and boarded the train. The continual agitation of train stopping, starting and swaying on curves all became the new doctor, and the trip did him more good than six months special manipulation he could have received from the hospital.

It was a real pleasure to meet under

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cur own roof Joseph Schenck, recently elected to succeed Louis B. Mayer, retiring after seven years' service as president of the producers' association. Mr. Schenck's appearance established a precedent in the relations between the producers and the A.S.C., a meeting brought about by a desire on the part of the two bodies amicably to solve a controversy that for some time had been on the fire.

The successful issue of the get-together, the laying of his cards on the table by the head of one body addressing the members of the other, augurs well for the future—in a return application to the same principle should a parallel situation arise.

Mr. Schenck's simplicity, his sincerity and his direct appeal to the fairness of his hearers won the hearts of all. Somehow they saw him not as one of the largest shareholders of a major studio. They saw him simply as a man—and one who knows his cameramen.

My assistant says: To put enough light on it so you don't have to explain to the producer what it is . . . That if one person tells you that you are a success you become aware of your responsibility and strive a little more, BUT if ten people tell you, you ARE a success . . . That the new Agfa film is so fast you have to sneak up on the shutter or it will beat you to the exposure . . . That a bad worker will always be a bad worker and nothing can change him, so sarcasm is wasted . . . That the man whose mind is filled with creative ideas has no time to criticise . . . That men with the most photographic knowledge make the most consistently successful directors . . . That if you tell one little lie you have to tell fifty to keep that one alive; then you finally have to tell the truth and you're very much embarrassed. Ain't it awful? . . .

With Size and Quality

La Cinematographie Francaise of Paris, under the directorship of Paul Auguste Harle, in its December issue celebrated its twentieth anniversary with a bang. Its 354 pages and cover, of which 199 are in advertisements, nearly all of full page, seem to set a standard that approaches a world record in size for motion picture trade papers.

A suggestion of the bulk of the publication may be gained from the statement it weighs in excess of four pounds. There are many inserts of heavy paper, some of them printed with unusual care. The publication is a credit to the magazine and to the craftsmen who created it.

More Business for Contner

Motion Picture Camera Supply Inc. of 723 Seventh Avenue, New York, has moved to larger quarters but has not changed its address. Increasing sales, J. Burgi Contner reports, have lifted the company twelve floors to the pent house. Incidentally a larger laboratory has been installed.

FAXON DEAN INC.

CAMERAS BLIMPS-DOLLYS FOR RENT

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Fred Gage Creates Lab

(Continued from Page 96)

move from the film. This system of circulation has, according to Gage, cut the laboratory's water bill by one third.

Control of the circulation and temperature of all solutions and of the pressure, temperature and humidity of the drying-compartment air is fully automatic. This control is centralized in a special instrument room, where each machine and component is controlled by automatic recording and controlling machinery. The temperature of many solutions is thus held constant to within a maximum of one-tenth of a degree.

The air-conditioning installation supplying the drying compartments of the six developing machines, it may be mentioned, is wholly separate from the building's air-conditioning.

Plenty of Reserves

The picture negative, sound negative and positive developing machines are each placed in their own darkroom, while their respective washing and drying units share a common room.

In this room, too, are two additional washing and drying installations which may be used either as reserves, in the event of a breakdown of any of the other lines, or for tinting and toning, if such at any time becomes necessary.

The printing room is most modernly equipped, and is at present fitted with standard Bell & Howell printers. Since this plant does release printing only for the west-coast releases, and the majority of the release prints are made in the studio's east coast laboratory, the larger Bell & Howell production printers are not used at present, but provision for their use has been made in case any contingency should increase the volume of this work done here. The plant's present capacity is in excess of 38,000 feet of negative and positive film an hour.

The layout of the building has the machine rooms, the printing room, the negative and positive assembly rooms, the offices, chemical laboratories and control room on the main floor. The upper floor contains the fully automatic air-conditioning installations, the two large projection theatres—one of which is equipped with the latest Western Electric wide-range sound installation, and the other with RCA high fidelity sound—and ample additional space for further offices, machine rooms, or other equipment which may in the future be necessary.

The basement contains the power and heating plants, the solution mixing facilities, the solution pumping, filtering and heat-controlling systems, and the silver-recovery installation, with, of course, the necessary supply and storage rooms. It should be mentioned that the bottoms of the machine tanks and the drying compartments are also easily accessible on this lowest floor.

Up to the Minute

The new plant is in every way designed to accommodate every technical advancement or change which the best technicians of today can possibly foresee. This must reflect something of Superintendent Gage's experience of ten years ago when, at the time Warners pioneered talking pictures, he found himself forced to change, almost overnight, from an established 400-foot rolls of negative and silent pictures to the then almost unheard-of 1000-foot rolls required for sound.

It very certainly reflects his skill in the care for which quality, dependability and safety have been provided for throughout. And there are very few laboratories or laboratory heads in the industry who would dare to do what Gage did a year ago.

Notified that Gaetano Gaudio's picture, "Anthony Adverse," was among the

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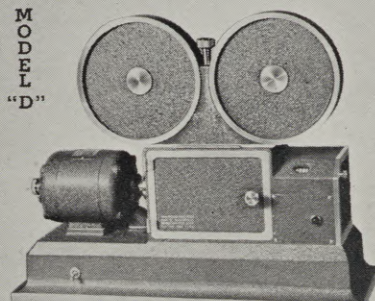
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nominees for the Academy photographic award, Gage had no chance to make or find a special print for showing to the Academy judges.

Instead, he sent hurriedly to a small suburban theatre near Los Angeles, and requisitioned the well-worn print which

they and countless other theatres had shown.

He ran this film through his laboratory's film-cleaning machine and submitted it to compete with specially made prints for cinematography's premier award. When Gaudio received the award and turned to congratulate Gage on the fine print supplied, he was greeted with the amazing reply:

"I didn't have time to bother with a special print—just cleaned up the handiest one I could find. If regular production isn't good enough for everything, what's a laboratory for?"

Camera Script Successful

(Continued from Page 102)

scene as having special photographic importance, she will have a note of it, and

the day before we are ready to shoot it she will call it to my attention.

All of this is quite valuable enough to be worthwhile in its own right; but in practice, we have found the value of a cinematographer's secretary to go much farther. She has become a sort of final court of appeal in many instances.

For example, a few days ago there was a friendly dispute on the set between Miss Shearer, Director Van Dyke and myself. Miss Shearer was confident that in making a certain sequence we had neglected to make a certain special reaction shot; Van Dyke and I were equally confident we had made it.

Finally someone—I can't recall who—said, "Let's see what Dorothy's notes have to say about it!" Miss Kelley stepped forward with her notebook and her box of light tests, and in less than seven seconds proved conclusively that Miss Shearer's contention was right: we had not made that shot.

Time Saver

The only other way we could possibly have had of determining this would be to have collected every bit of film we exposed on that sequence, and wasted an hour or so in the projection room screening it and hunting for the debated scene.

I think every member of the company has at one time or another had similar reason to consult Miss Kelley's records. The camera staff, of course; Director Van Dyke and Miss Shearer, naturally; but besides them, the art director, the producer, the cutters and, it seems, each one in the studio except Leo the lion has found the answer to some question in my secretary's ever-growing files.

The other day, between set-ups, I asked Director Van Dyke what he thought of the idea. His reply was characteristically to the point: "It's the greatest thing ever. Now we know just where we are, and get every detail of any scene right away, without spending half a day hunting through miles of film in a projection room. What beats me, though, is, why didn't somebody think of it sooner?"

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Rudy Vallee, Edgar Bergen and Yacht Club Boys Entertain A.S.C.

THAT monthly get-together of the members of the A. S. C. at their clubhouse on the last evening in February was one to be remembered. In the first place it was raining—and the floodgates really were open. With a steady roar the water pounded on the glass roof over the lounge. It was one of those occasions when any man with a home is entitled to something unusual in the way of credit for leaving it, and particularly and emphatically if he go forth as an entertainer and not as one who is to be entertained.

As Ted Tetzlaff, A. S. C., the emcee of the evening, opened the program he stated with regret that Martha Raye had sent her apologies—from the hospital—where she had been hurried that morning to combat an attack of what was feared might be pneumonia. There also came a promise, however, to fulfill the engagement with her cameramen friends at another time. The morning following a note of appreciation and good wishes from the A. S. C. accompanied by flowers were sent to the player.

Edgar Bergen, A. S. C., called from the audience for an impromptu word, uncovered the mirth lid by telling a couple of rural tales—yes, it was a night off for Charlie. But to judge from the demonstration that greeted the humorist and the applause and vocal hilarity that marked the closing of his bit you never would have known Charlie remained at home out of the rain. Charlie would have enjoyed the fun. And perhaps, too, he will suffer a slight pang of jealousy when he reads this.

After a brief recess the emcee introduced Rudy Vallee, who with his pianist, Elliott Daniels, and the members of his

quartet, Neil Evans, Del Delbridge, Bill Stam and Chet Bree, entered to a hearty welcome. The complete Valleeian loud-speaking equipment previously had been installed by Sam Narvo, the seventh member of the troupe. It was the third visit of the evening for the team, the members having just left a great charity gathering.

The singer introduced his program by an imitation of a famous radio performer. It was right in step with the spirit of fun prevailing. The quartet sang a medley reminiscent of the closing days of the last century—gay and grave. In fact, it was a showman's pro-

gram, the laughter engendered by the comedy providing fertile ground for the deeply sinking in of the more dramatic moments—and of these there were several.

The outstanding number was the delivery by the star singer of "... And All Points West." It was a combining

(Continued on Page 130)



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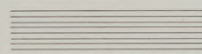
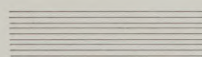
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Working by Radiophone Brings New Air Thrill

(Continued from Page 99)

that heretofore has been missing in the relation between the airman and the cameraman as Dyer with emphasis pointed out. In the past its absence has been most seriously felt. For plan as carefully as one may, it is impossible always to call the turn on what will crop up in the course of a couple of hours' schedule in the air.

If something did go contrary to what had been planned there was only one course to pursue—back to the airport and go into a huddle and stay there until a solution of the difficulty had been reached.

With the radiophone today it is possible and quite likely that weeks will take the place of months under the old order. No longer is the man behind the camera mute.

Makes for Efficiency

The leader of the squadron through the radio man will call the cameraman and the two will discuss the situation when a tangle arises. It may be a sequence has been shot too near the camera or too far away. The remedy or alternative is quickly spotted and the order will go out. Without leaving the air the sequences that may be listed to follow will be exposed to the great advantage of the cameraman and the picture.

Incidentally also will it conserve the welfare of that ever-present nightmare the budget. For costs in the air pile swiftly.

It seems strange that flying cinematographers have not had access to radiophone facilities in the United States. More than a dozen years ago companies on marine location were employing radiophones to communicate between different ships under studio charter.

Asked as to what was the nearest in his experience in the United States to that which he had encountered in England Dyer said it was while aboard the ill-fated dirigible Macon in the filming of Columbia's "Dirigible" in 1930.

"We had been planning to land at 10 o'clock in the morning," the cameraman recalled. "Not long before that time we received word from the ground not to land at the appointed hour on account of the severe winds then blowing across the landing field. You see, on account of the size of the ship we were equipped with radiophone.

Making Best of It

"When we shortly afterward received word from the director, who was on the ground, as to just how we might employ our full camera equipment and the presence on board of one of the leading players we thought it a remarkable thing. And so it worked out.

"It just happened the wind did not let up in its severity. We already had some

unusual sunrise shots and we completed our assignments with the player. Then we caught some striking sunset shots, too, as just previously we had sailed into rare cloud effects—yes, like some of those we found over England early this summer.

"But perhaps the real cause of this incident sticking seven years in my memory is that we failed to get the word to come down until the next morning, when we made a smooth landing."

Absence of Device Felt

Dyer told of an experience in working on Paramount's Technicolor subject, "Men of Wings," since returning to Hollywood. The technicolor camera on account of its bulk and weight proved to be exceedingly difficult to hold against

the slipstream, which to the landsman indicates the pressure of rushing air.

Due to the absence of the radiophone he was unable to tell the pilot of his own ship the urgency of easing up on his throttle or due to the same disability to converse with the pilot handling the plane opposite him and on which the camera was bearing.


The planes were out of coordination, and due to their inability to maintain contact by signals it was necessary for the two to land and again return to the air to do the needed scenes. "If we had been equipped with that radiophone I am sure we could have accomplished what we wanted to do on our first trip up not only much more easily but with a material saving of time—and expense," Dyer declared.

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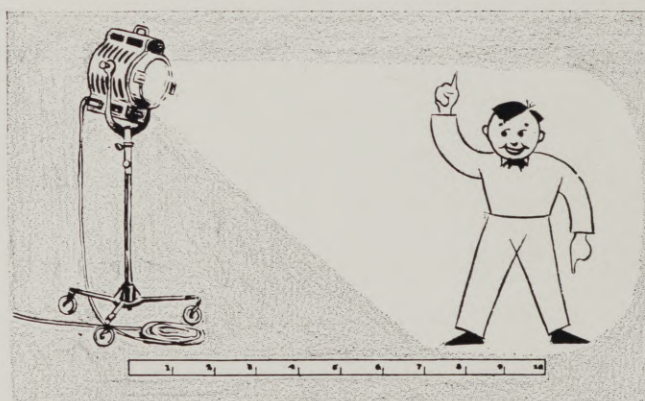
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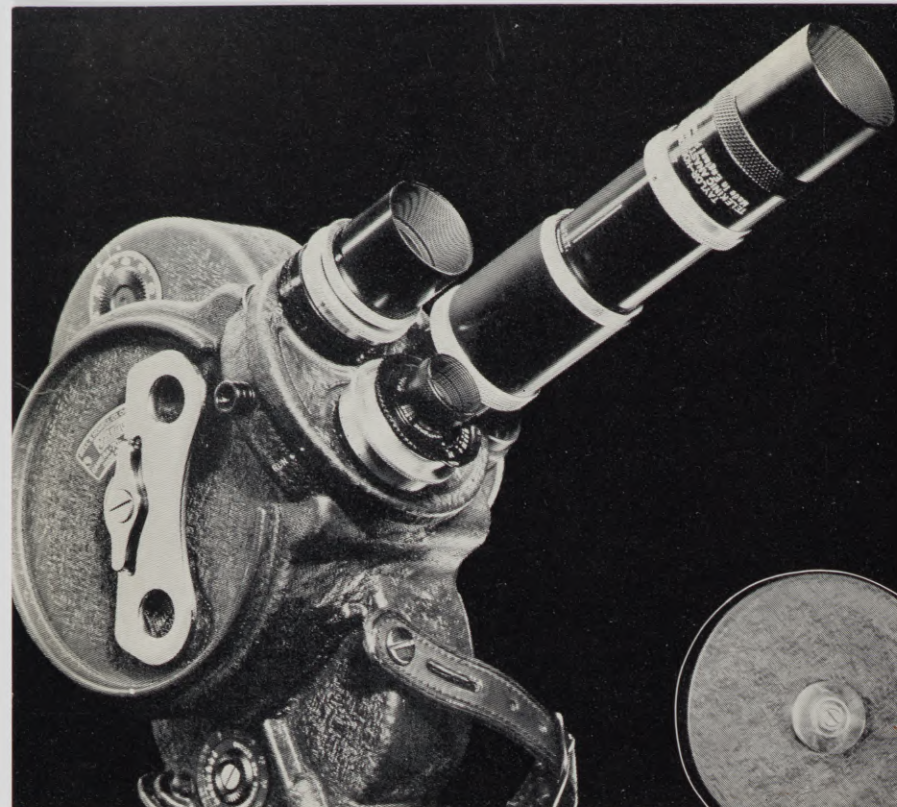
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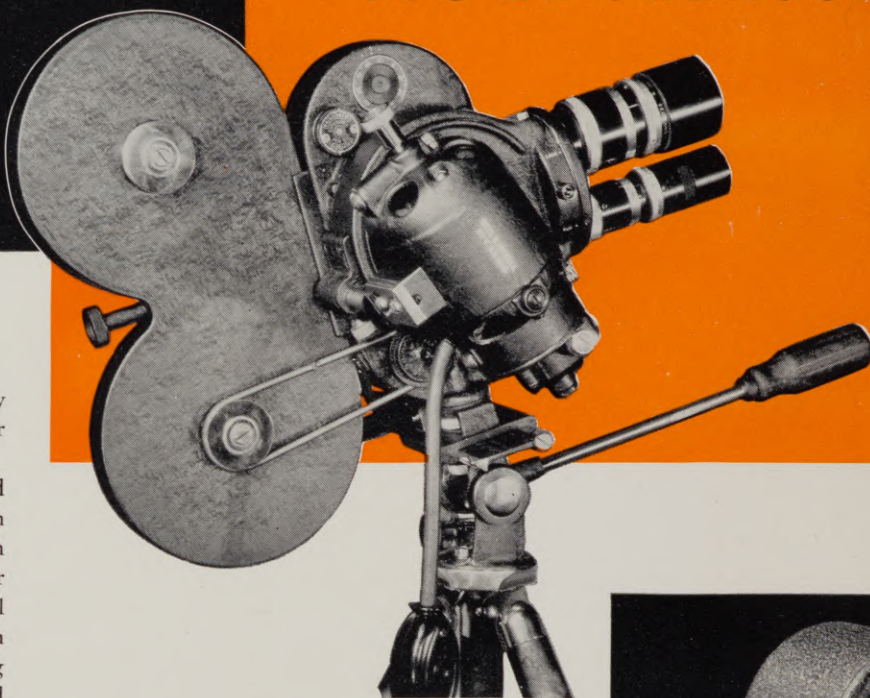


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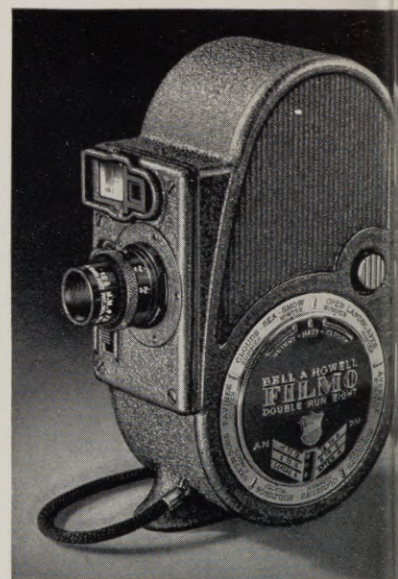


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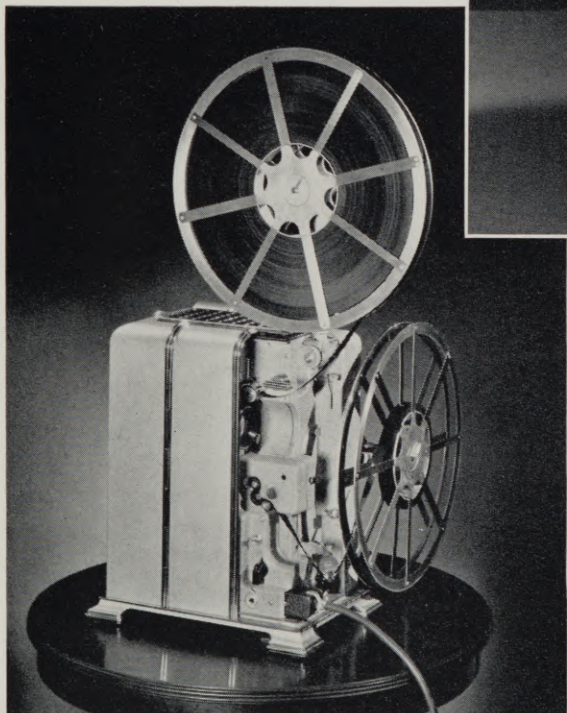
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To the Ships of Sydney



Produced
by
James A.
Sherlock

—Example of
titles used in 1937
grand winner with
related stills

This is the Will and Testament of a Ship Lover, bequeathing the safe, peaceful Haven, Sydney Harbour, to the many Craft that use its waters.

To all ferry boats, I leave the thrill of a foggy morning followed by the quiet of sun-splashed bays.

To the busy Tugs, I leave the company of boats from distant seas with their allure of the unknown.

To ships that sail the Seven Seas, I bequeath the industry of Parramatta River together with its Dockyards.

Summer Can't Be Far Away

By GEORGE BLAISDELL

WE HAVE been privileged to examine "Pictorial America," a sixty-page book of photographs published by Dr. Ernst Schwarz, president of Agfa Ansco Corporation of Binghamton, N. Y. The book is superbly printed—and its abounding quality not only in a selective and scenic sense but dominantly in a photographic way demanded that the publication receive just that sort of craftsmanlike attention.

The book is 11¼ by 13 inches in size, is wire bound, and is printed on sturdy paper. Under "Technical Information" are listed data pertaining to each of the threescore subjects, ranging in size in two instances to a spread. All of the negatives were exposed either in a Leica or a Contax, which means approximately 200 magnifications in the case of spreads.

"It goes without saying that all were taken on Agfa film and enlarged on Agfa paper," comments Doctor Schwarz in his foreword. "The enlargements in all cases were direct from the original miniature negative with no negative retouching of any sort. However, as you will notice, several types of Agfa film were used, as well as several cameras and lenses; each for a different purpose, in order to achieve a desired effect."

Professionals as well as amateurs will be interested in a study of the data of each picture as the subject itself is examined. One particular the doctor omitted to set forth—the time—but probably took it for granted that those who examined the book would do so with a realization the pictures were exposed while the photographer was on the move and necessarily took the sun as he found it.

* * *

Although it is not so stated, undoubtedly the pictures were photographed while the doctor was on a trip across country during 1937. They constitute a partial but vivid record of the impressions that crowded on him during the journey, of "the outstanding beauty on every side."

While it was not his intention to put into book form a partial pictorial story of his trip nevertheless the doctor responded to the pleas of those who sought copies and suggested the publication of them. That the photographer considers himself an amateur and not a professional is set forth in the opening lines of his four hundred word comment:

"The photographs in this book are in the true sense reflections of an amateur photographer's impressions of the United States. Although as president of the Agfa Ansco Corporation I am connected with the manufacture of all types of photographic materials, picture taking is my hobby and has been for many years.

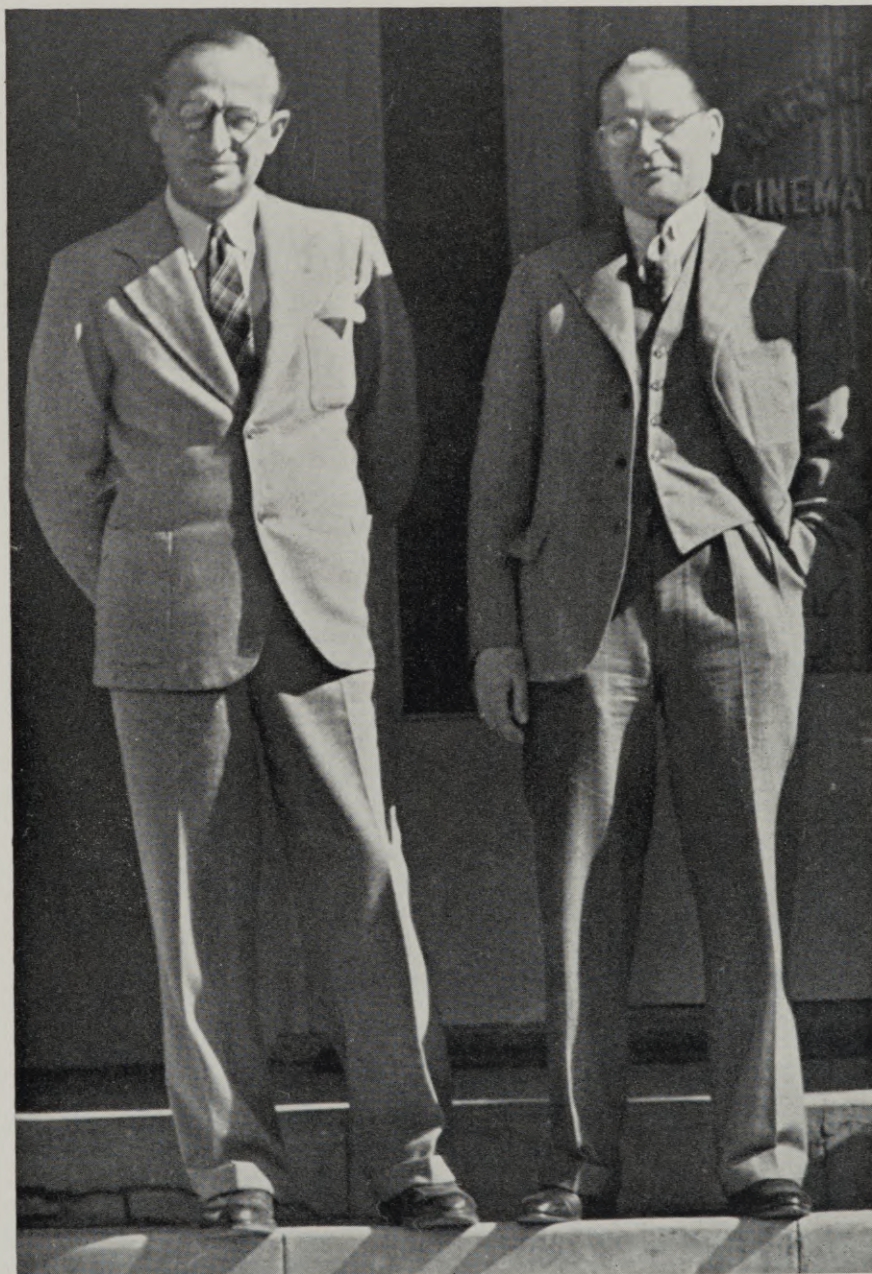
From it I have gained not only limitless pleasure but relaxation from business as well.

"Consequently my approach to photography has been a personal one . . . for the joy and satisfaction it gives, for the outlet of creative instinct . . . and therefore is the same approach as that of thousands of other amateurs."

The advertising of major industrial

concerns usually is characterized by some outstanding factor. One of the outstanding factors in Agfa advertising is the quality of its stills—the literary quality, the quality that makes almost vocal the thought in the mind of the photographer when he exposed the negative.

Inevitably those who are permitted to enjoy the privately distributed "Pictorial America" will sense one source of the



John W. Boyle, past president A.S.C., left, caught with Randall Terreneau as the former was showing the managing director of the George Humphries Laboratory of London about the A.S.C. clubhouse. Mr. Terreneau is in Hollywood on his regular three months' visit each winter. He finds here many A.S.C. men with whom he is acquainted through contacts in London.

Detached and enlarged from group picture by Paul Seitzinger.

underlying artistry that marks the Binghamton company's public announcements.

WE LEARN with regret that after a year and a half of publication The Photographic Digest will suspend for the present, the January number having been the last. The action was ascribed to conditions in the publishing field and the flood of magazines springing up on every side. We hope it will not be long before George W. Hesse, who so capably and interestingly edited the Digest, again resumes issue of what appealed to us as one of the more interesting of the publications coming to this desk.

LAST spring this magazine was the first publication to send across the world the news that an amateur photographer and his wife had visited Africa and brought home a collection of 35mm. film that in its cutting and editing had resulted in a theatrical product. The photographers were Mr. and Mrs. Harry C. Pearson of Los Angeles and Chicago. The editor was Hal Hall, former editor of this magazine.

On the afternoon of March 25 "African Holiday" will open for a run at the Grand Theater in Los Angeles. It is not the picture's first public showing in this territory, the initial performance having been under the auspices of the Pacific Geographic Society in the great Shrine Auditorium last fall.

After seeing "African Holiday" last spring the editor of this magazine with a full realization of what he was saying, a realization born of many years' reviewing experience, declared:

"To the regular followers of the screen as well as to the millions of just casual customers and even the non-cinemagoers the picture will possess rare interest. It will stand on its own merit in any dual program into which an exhibitor may chose to shove it—with an excellent opportunity, in showman's language, of 'hogging the show'."

Incidentally when shown in Los Angeles the picture will not be a part of a dual performance. It will be a single feature.

Locally the picture has received the approval of the school authorities in a marked degree. Also it may be of interest to note what has been said by the motion picture reviewing chairman of the Parent-Teachers' organization in Los Angeles:

"Unusual in subject matter, well photographed, excellently edited and with pleasing narration, this pictorial record of a trek through the wilds of Africa is extremely interesting for all ages. A rare combination of entertainment and education, it presents absorbing scenes of the life of the native tribes; of unique tribal ceremonies and rare animal life previously unphotographed. Since all scenes presented are real and not staged the picture is especially valuable for school children."

Practically all parts of the country are set for theatrical exhibition of "African

Holiday" except the Central West, and that is expected to be completed by the first of April. In the United Kingdom, a territory already sold, marked success is indicated.

THE February issue of Home Movies and Home Talkies, the excellent amateur medium published in Southampton Street, Strand, W. C. 2, London, now in its sixth volume, contains an article describing how Vernon Freedland interviewed several professionals in the pursuit of cine magazine making, i. e., news weekly for short.

One of those who talked was Fred Watts, for nineteen years with Pathe Pictures and now editor and production manager of the Pathe Pictorial and the Pathetone Weekly. Watts had just spent six hours in following amateur films in an exhibition at the Royal Photographic Society's headquarters. He was primed to make comparisons between the work of the amateur and the professional.

He suggested that by reason of its variety the magazine film, with a technique of its own, is particularly well suited to amateurs. He added there is a great deal to be said in favor of their mastering this kind of work as a preparation for full-length plays.

"The cinemagazine," he pointed out, "because it is made up of short sequences depicting many unrelated subjects, is well within the powers of the lone worker. It enables him to build up various items filmed at odd times into an entertaining feature of his evening's program and at the same time he will obtain plenty of practice in the elements of film production which will be useful when he attempts work on a more sustained scale."

* * *

In its thousand feet of film the Pathetone weekly contains eight or twelve and sometimes as many as fifteen items. The Pathe man stresses the urgency of liveliness of presentation. "And we avoid dwelling too long on each shot," he goes on. "If I have one criticism to make of the amateur it is that he does not get enough angles for his shooting." He suggests the viewpoint be changed several times.

Mr. Watts points out that in titling the average amateur is badly lacking. "A bright caption puts an audience in a receptive mood right at the outset," he declares, and adds there is too much on the lines of "We went for an interesting walk."

Since he began to produce these films the Pathe man has dealt with something like 20,000 separate items. He concludes the amateur is in quite as good a position as the professional for compiling an interesting magazine film.

Sherwin Green, director of the Ace Cinemagazine, says it is his rule never to shoot more than 40 feet of 35mm. film from one camera angle. "And we find this always proves a sound working regulation," he adds. Incidentally, for the benefit of those who deal in 8mm. and

16mm., 40 feet of 35mm. film means a little under 27 seconds to project if at the rate of 90 feet a minute.

THE Royal Photographic Society, with a mounting membership now at 2500, will move its headquarters in London to Princess Gate during the coming summer. The lease on its present quarters expires in 1939, at which time the building will make way for the extension to London University. A statement that will arouse particular interest in the United States is that the Royal Photographic Society will be eighty-five years old during the summer—a long life indeed and a rich one.

It is understandable why photography is taken so seriously in Great Britain—and also why there is every reason to believe the officials of the society will be successful in attaining their goal of fifty thousand pounds sterling in order that the new home not only may be secured but that it may be recreated to conform to the needs of the society and owned outright.

JACK GUERIN, for many years a film laboratory technician in Hollywood, has retired from International Cinema to take over the technical department for Gevaert Film on the West Coast. His work will be entirely on the professional cine side, in other words on 35mm film. He is now in Antwerp, visiting the factories of the Gevaert company and getting in closer touch with the matters that will be presented for his consideration when he enters actively on his new work. His return is expected some time in April.

Jack Guerin is one of the foremost commercial laboratory men in Hollywood. In the course of the years in which he has been affiliated with the Bennett, Consolidated and International he has made a host of friends—and it is taking no chances in saying that for him all of these heartily will wish him the best.

THE applause that greeted the showings of the winners of the Cinematographer's 1937 international contest before movie clubs was even exceeded by that which was bestowed on the films by the members of the A.S.C. when the amateur pictures were displayed at the February open meeting of the society. The explanation very probably lies in the fact that none knows better than the professional the amount of training and experience that is required skillfully to accomplish what so many amateurs lightheartedly set out to do. Certainly the hearty applause would have warmed the hearts of the amateurs who produced the pictures. These were "Mount Zao," "To the Ships of Sydney," "Garden Life" and "Little Sherlock."

THE deep sympathy of his fellow-members and many friends goes to Alfred Gilks, A.S.C., in the death of his father, George A. Gilks, who passed away after a brief illness Feb. 9.

Doctor Brock of Staten Island Cinema Club is handed First Prize Trophy in the 1938 Interclub Contest held by the Metropolitan Motion Picture Club of New York. Charles J. Carbonaro, president of Metropolitan, producer of "Little Sherlock," in the Cinematographer's 1937 contest winner of Victor's Animatograph for the most interesting lighting effect, is shown on the right.



Leica Gets Away from Tripod by Employing Gunstock for Platform

FOR the sportsman, naturalist and newsman who finds frequent use for a compact outfit enabling him to use a long focus lens on his Leica camera without the necessity of employing a tripod the new Leica gun fills a long-felt need. This gun, making use of the Leitz 200mm Telyt lens, has several novel features which make it a most advanced camera gun.

It is not simply an arrangement for holding a camera on a gun stock but is a completely designed unit, making of it a true camera gun. Focusing is accomplished on the ground glass of the mirror reflex housing, the image, corrected horizontally and vertically by a second mirror, being led back to the eye by means of the telescopic sight so that it is right side up and correct as to right and left. The lens is focused as usual by means of the lens barrel.

The rifle stock has a pistol grip and two triggers are arranged in a natural position for the fingers. The forward trigger releases the shutter, thus making the exposure, while the rear trigger, which is connected to the camera take up by means of a ratchet, winds the shutter and brings a fresh section of film into position.

Thus, the gun is rapid action, exposures being made as fast as it is possible to pull the triggers. The hands

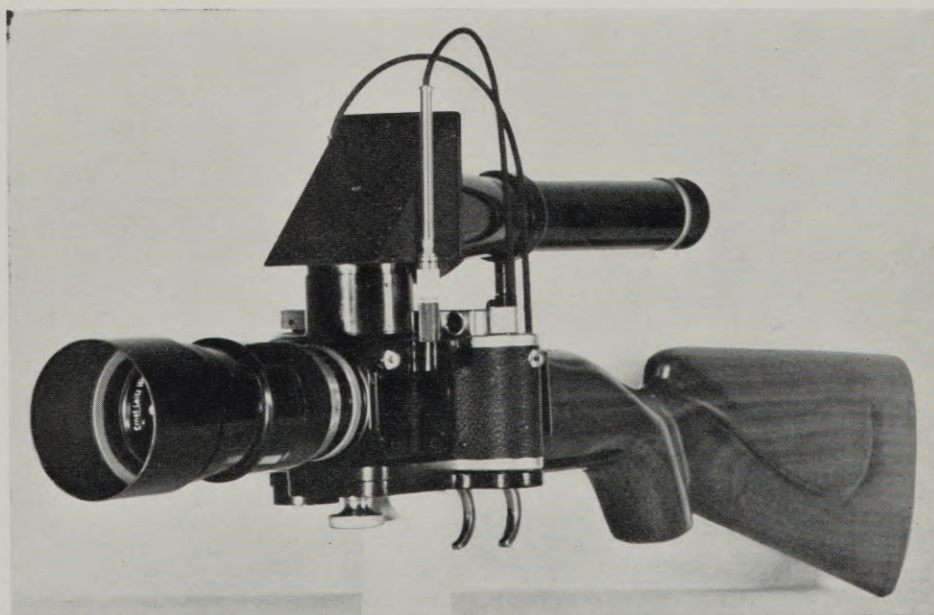
do not leave the natural position on the gun at any time, the left hand being used for focusing the lens in the normal manner while the right hand makes the exposure and rewinds the shutter. The gun weighs 8¾ pounds, which enables

it to be held steadily at shoulder level. For reloading the camera the gun is easily and quickly disassembled by means of two knurled screws. When these are released the entire assembly, consisting of lens, camera, reflex housing, and viewfinder, comes off the gun stock in one unit. To remove the cable release from the gun stock it is only necessary to disengage the lever which holds it in place above the forward trigger.

A special baseplate, which has a pin fitted through it, is fitted on the camera enabling the camera take-up to be coupled with the trigger winder incorporated in the gun stock. The special baseplate is removed from the camera in the normal manner.

THERE were various wise men of the East and of the West and of the Middle West, too, for that matter, who were quite volubly and even vociferously and possibly profanely certain Walt Disney was just plain goofey when he spent a million and a half on an elongated cartoon about a girl and seven midgets. In one theater in New York in a five-week run the lowest "take" for one week was \$101,000—and that was the fourth. The third was \$111,000. Against the million and a half reputed cost the box office report for the five weeks was in excess of one third of its cost—\$527,500. Another and important part of the story is that "Snow White and the Seven Dwarfs" had to "move the boat" because of the theater's prior commitment for the date.

It is quite understandable that some of the aforesaid wise men—and some of them of the West—are still in bed with a bad headache, the result of the severe jolt administered to what they think they think is their self-esteem, their capacity for judging the public pulse. And there still are those who will insist a creator cannot be expected to know anything about business.



Leica's gunstock device for avoiding use of tripod



Figure 1

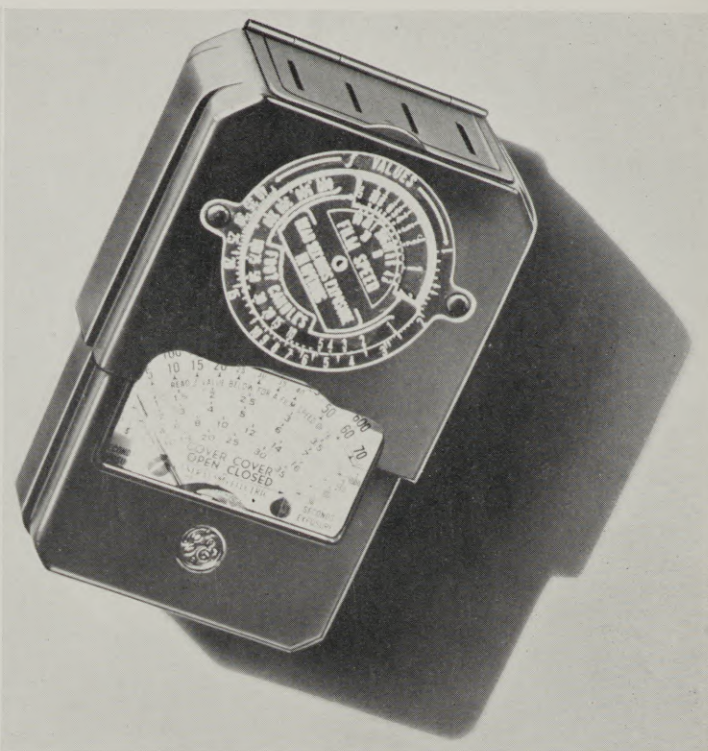


Figure 2

General Electric's 'New Exposure Meter For Better Pictures' Described by Expert

By F. C. Bobier, Meter Department, General Electric Company,
Schenectady, N. Y.

IN the design of an exposure meter that will be of real value to both professional and amateur photographers particular attention must be paid to making the instrument easy to use, accurate, and able to withstand the handling that can reasonably be expected in service.

In any instrument the factor of accuracy, and the ability to retain it, is important; but an instrument such as an exposure meter must have other features if adequately it is to fill the need for which it is intended.

With this idea in mind, General Electric engineers set to work to design an exposure meter that would be suitable for either still or movie photography over the entire desired light range; accurate enough for use with color film as well as black and white; and that would retain its accuracy throughout the life of the instrument.

The result of their work, the new General Electric exposure meter, is an unusually accurate, compact instrument (Figure 1) which can be used in a wide variety of ways that will assure photographers and camera fans of better pictures.

Wide Range

In Figure 2 the instrument is shown with its inclosing hood extended with the slotted cover closed. When used in this manner the exposure value is determined by pointing the instrument at the scene to be photographed.

With the slotted cover in the position shown the instrument has a range of zero to 750 foot-candles of light reflected from the subject—high enough for outdoor use in bright sunlight.

When the light reflected from the subject falls below 75 foot-candles, however, increased accuracy of reading may be

obtained by opening the slotted cover, as shown in Figure 3. When used in this fashion the whole length of the scale is available for reading from zero to 75 foot-candles of reflected light. This gives excellent accuracy where the illumination is of only medium intensity.

Where the level of illumination is very low, even further accuracy of readings can be obtained by removing the hood from the instrument entirely. The instrument is now a light meter or foot-candle meter and can be used to measure the light striking the subject.

After a reading is obtained in this manner on the zero-to-75 scale, the exposure time is determined from the calculator and the camera set for 10 times this value. The high sensitivity of the instrument with the hood removed is one of its outstanding advantages, as it permits the taking of excellent pictures under the poorest of indoor illumination conditions.

Many Purposes

Since it becomes a light meter when used with the hood removed and reads illumination directly in foot-candles, the exposure meter can be used for many other purposes besides determining the proper exposure value.

In the dark room it helps the amateur measure the illumination on pictures that are being enlarged and calculate the correct enlarging time. Print making is greatly simplified by measuring the transmission factors of negatives.

The exposure meter is very useful in comparing the densities of various portions of negatives. This is accomplished by masking the light cell with a piece of opaque material, such as cardboard, with a small hole cut in it.

Although outside the field of photog-



Figure 3



Held in palm of hand, front view, cover open.

raphy, another valuable use of the exposure meter is its use to check the lighting in the home, school or office. Frequently a check on the lighting in a room will lead to increasing the illumination to eliminate eyestrain.

Considering the design features which make the exposure meter so versatile an instrument, the most important part is the light sensitive cell. This cell has a high output and permanent characteristics unless heated above 122 degrees F. Since this condition is not likely to be encountered in service, the cell will remain unchanged throughout the life of the instrument.

Sturdy Build

When light strikes the surface of the cell, an electrical potential, or voltage, across the terminals is generated. An electric instrument of sufficient sensitivity connected across these terminals gives a correct reading of the intensity of the light striking the cell.

While electric instruments cannot be subjected to severe shocks without the possibility of damage, the high output of the G-E cell, the powerful magnet used on the instrument, and the extremely light armature result in an exposure meter that is able to withstand considerable abuse without failure.

The sliding hood on the meter has been designed to give the best possible directional qualities. Careful consideration has been given to limiting the light striking the cell so that correct exposure is obtained for either still or movie cameras. Strong overhead light from the sky, unwanted side light, and strong re-

flected light such as from snow—all are excluded sufficiently so that minimum of judgment is needed for taking difficult shots. Usually it is only necessary to point the instrument at a scene, read it, set the camera, and take the picture.

Hinged Cover

Use of a hinged, slotted cover on the hood keeps the light striking the cell to a low value even when the instrument is reading its highest value. This is important because photoelectric cells give better performance at low light intensities.

The cover also eliminates the need for push button shunts which would introduce serious errors with temperature changes.

The direct reading scale is an additional feature which makes the instrument handy to use with a film speed of 16. It reads directly in apertures for various exposure times making resort to the calculator unnecessary. Its use can be extended to other film speeds by one simple, mental calculation.

The calculator on the front of the instrument hood, consisting of one fixed and one movable dial, is extremely simple to operate and is laid out so that it is equally usable for movies or stills. For motion picture work this film speed is set opposite the shutter speed of the camera. This setting remains fixed unless a different film speed or different shutter speed is used.

In taking stills, either the desired exposure time is set opposite the film speed, f values being obtained opposite the meter reading, or the f value is selected

and set opposite the meter reading. The exposure time is then read opposite film speed.

Leica Winners Named

After 64,000 persons had crowded in to see the Fourth International Leica Exhibit, during its sixteen days showing in New York, twelve prize-winning photographs, selected by a group of judges and by public voting, were announced. The judges selected nine pictures, three from each class (professional, amateur, and press), while the public voted on the three best in the entire show.

In the public selection group first prize was awarded to Fred Davis of N.E.A. Service, Inc., for a series of pictures of the Dionne Quintuplets; second prize to Harold Harvey, New York, for a portrait of Thomas Chubb, author and book reviewer, and third prize to Tamis Madick, Los Angeles, for a picture of a child feeding a lamb from a bottle.

Omag Filters in Kit Form

The Chess-United Company, Mohawk Building, New York, now has available OMAG solid-colored optical glass filters in kit form to fit many of the amateur cine cameras.

These kits are furnished with a screw-in sunshade mount, including four filters—medium yellow, light panchromatic green, medium red and haze (ultra-violet absorbing) filters. The latter filter is used with Kodachrome and other color emulsions for retarding ultra-violet.

Agfa's Supreme and Ultra Speed Films Lead Technicians' Award

AFTER a careful consideration of the devices, developments and equipments submitted for consideration for recognition of scientific or technical achievement, the Board of Judges, with the approval of the Academy of Awards Committee, has agreed that awards for scientific or technical achievements should be granted as follows:

AWARD IN CLASS I

(Academy Statuette and Plaque):

TO: The Agfa Ansco Corporation for its Agfa supreme and Agfa ultra speed pan motion picture negatives.

The Agfa Ansco Corporation, in making available to the motion picture industry these two new panchromatic films, has provided the production cameraman with a means of reducing working lens apertures, resulting in increased definition, and has provided a tool to obtain under adverse conditions high quality photographic results heretofore impossible.

In addition the use of this film increases the latitude, the realism and scope of process projection work.

The development of these two films represents a major achievement in research and emulsion manufacture, reversing what has long been considered an axiom by manufacturers and users of film stock, namely, that an increase in speed is always associated with increased grain size.

These two new panchromatic films retain to the full extent the qualities of panchromatic emulsions and at the same time provide a much higher speed while maintaining former grain quality. Thus, the Agfa Ansco Corporation has provided the motion picture industry with a product which increases the photographic quality of production and tends to lower lighting costs.

AWARDS IN CLASS II (Plaque):

TO: The Walt Disney Productions, Ltd., for the design and its application to production of its Multi-Plane Camera.

The multi-plane camera is a development of the Walt Disney Studios which has greatly improved the photographic quality and illusion of depth in color cartoons, simplified process work, and is believed to be capable of extension to process and transparency background problems normally encountered in studio production.

TO: The Eastman Kodak Company for two fine-grain duplicating film stocks.

It has been recognized that duplicat-

ing films of sufficiently improved characteristics are of value in protecting against loss through damage to the original negative, as well as for making additional complete copies of the negative from which release prints may be made, and for use in optical printing.

In these two duplicating emulsions, the Eastman Kodak Company has made available duplicating stock which is an improvement over any previously available, permitting duplication quality very closely approaching that of the original and at the same time markedly reducing the effects of grain size formerly found to an objectionable degree in such duplicating films.

TO: Farcot Edouart and Paramount Pictures, Inc., for their development of the Paramount Dual Screen Transparency Camera Setup.

The Paramount dual screen transparency camera unit consists of two synchronized photographic cameras driven by a single motor, set up side by side in such manner that adjacent edges of the two fields of view are coincident regardless of distance (from the camera to infinity), permitting close screen action and a screen area of twice the width of the normal camera setup.

This unit, by providing transparency backgrounds of twice the area of a single screen, has increased the scope of process background photography and proved of definite economic value in motion picture production. It photographs, with absolute synchronism, action taking place across the two screen areas, regardless of distance from the camera, thus permitting a perspective and panoramic effect not otherwise possible in greatly enlarged projected pictures.

TO: Douglas Shearer and the Metro-Goldwyn-Mayer Sound Department for a method of varying the scanning width of variable density sound tracks (Squeeze Tracks) for the purpose of obtaining an increased amount of noise reduction.

The application of "squeeze" to variable density recordings affords an increased amount of noise reduction over that available with other current methods, resulting in greater reproduced volume range in the theatre.

With this method, the scanning width of the variable density sound track is reduced during periods of normal low modulation and accompanied by a corresponding increase in the percentage of modulation, often resulting in the recording of a truer wave form.

The use of this method leads to an increased volume range in the theatre, lending an added color and naturalness to certain types of productions.

AWARDS IN CLASS III

(Honorable Mention in the Report of the Board of Judges):

TO: John Arnold and the Metro-Goldwyn-Mayer Camera Department for their improvement of the semi-automatic follow focus device and its application to all of the cameras used by the Metro-Goldwyn-Mayer Studios.

This device facilitates camera operation by correlating the focusing of the shooting lens and finder lens and simultaneously correcting for parallax, with such precision that the position and sharpness of focus in the finder may be relied upon to indicate corresponding properties of the photographic image, thereby materially increasing the speed and accuracy of production photography, particularly in follow focus shots.

TO: John Livadary, Director of Sound Recording for Columbia Pictures Corporation, for the application of the Bi-Planar Light Valve to motion picture sound recording.

The bi-planar light valve eliminates a serious form of electro-mechanical distortion caused by the striking together of the valve ribbons during the recording of high-amplitude modulations.

TO: Thomas T. Moulton and the United Artists Sound Department for the application to motion picture sound recording of volume indicators which have peak reading response and linear decibel scales.

This type of volume indicator portrays with greater accuracy the form factor of an electrical wave, and permits extension of the usable scale of volume indicating instruments.

TO: The RCA Manufacturing Company, Inc., for the introduction of the modulated high-frequency method of determining optimum photographic processing conditions for variable width sound tracks.

This is the first available convenient quantitative method of establishing optimum processing conditions of variable width sound tracks.

TO: Joseph E. Robbins and Paramount Pictures, Inc., for their exceptional application of acoustic principles to the sound proofing of gasoline generators and water pumps.

The application of advanced engineering principles to the sound insulation of generators and other accessory equipment has made possible the operation of these units at high efficiency, at points relatively close to the microphone, without noise interference.

TO: Douglas Shearer and the Metro-Goldwyn-Mayer Sound Department for the design of the film drive mechanism as incorporated in the ERPI 1010 Reproducer.

This is an efficient means of obtaining a flutter-free film motion for use in studio recording and re-recording operations, the design of which was completed at Metro-Goldwyn-Mayer Studios.

Notes of the Movie Clubs

Japanese See Institute Films on World Journey

Tokyo, Japan, January 20, 1938.

THE first projection of the World Tour films, sponsored by the Institute of Amateur Cinematographers, London, to be held in the Far East was given tonight before three hundred members of the Sakura Kogata Eigo Kyokai (Cherry Amateur Movie Society).

Winners in the 1934 contest of the Institute, these films have progressed through Europe and the Middle East. Veterans of numerous projections, the films are yet in excellent condition. Japanese amateurs were particularly appreciative of "Sister," produced by K. Takeuchi of Kyoto, and "Memmortigo," by Senor Delmir de Caralt, of Barcelona.

Other pictures shown were Miss Ruth Stuart's "To Egypt and Back with Imperial Airways," Mathew Nathan's "Westminster in Winter," and "Ein Sommer Geht Zu Ende," by Prof. Hans Figura. A vote of thanks was moved by C. Acchi, director of Sakura Kogata Eiga Kyokai, and passed unanimously, to the Institute for its loan of the films. Further projections are planned in Nagoya, Osaka, Kyoto, and possibly Yokohama, after which the films will be sent to Australia.

K. Tsukamoto, whose film "Mount Zao" has been the photographic sensation of the 1937 competitions, urged the members to support a petition to the Olympic Committee to include amateur cinematography in the Olympic art contest as a new item, and nearly all signed.

It was announced the Sakura Kogata Eiga Kyokai would not hold an international competition in 1938, but instead would support a competition to be sponsored by the Society for International Cultural Relations. Count Kuroda, president, specified that the films were to be of educational and cultural value, in black and white, suitable for copying and foreign distribution. This contest will end in September, 1938.

FRED C. ELLS

Chicago Cinema Club

The Chicago Cinema Club held meetings the four Thursdays of February, the first being the four hundred and forty-second—a record which gives the

Nearly seventy members of Minneapolis Cine Club were present at the January 18 meeting to observe the group's second anniversary. The club is composed of both 8mm and 16mm users. It's a male organization.

Photo by Arthur S. Anderson.

club a right to the title of the "oldest incorporated amateur movie club in the United States."

On the first evening the session was for members only and was featured by a demonstration of tinting and toning. The second meeting was devoted to exposure meters primarily of the photo-electric type. A representative of the Weston electrical instrument company made the talk of the evening.

The session February 17 was given over to the Holiday Film Contest and analysis. Film lengths were restricted to 100 feet on 16mm. and 50 feet on 8mm. They were judged on four divisions, subject matter, composition, editing and photography, 25 points maximum on each.

The last meeting of the month was a demonstration of lighting at the Chicago Lighting Institute.

Philadelphia Cinema Club

The February meeting of the Philadelphia Cinema Club was attended by 50 members. Its principal speaker was H. B. Rockwell Jr. of the Weston Electric Instrument Corporation, who gave an illustrated talk on the proper use of photo-meters. The highlights of the talk were of large value to all amateur movie makers and revolved around the film range of light value as well as the proper method of reading these values.

It was demonstrated that in terms of light the film range is 128 to 1. As a consequence if readings are taken from the darkest shadows to the highlights of any one scene and the readings show within the range it is possible to get perfect exposures, that will cover the shadows as well as the highlights.

It was also demonstrated that in using a photo-meter with a 25 degree angle, which is approximately the same angle as that in a one-inch lens, proper reading can be obtained by the holding of the meter at twice the diameter of the scene to be taken.

Presuming the average human face is approximately 6 inches across, the truest reading can be arrived at by holding the meter at a distance of 12 inches in front of the face. In the same way, a tree, the branches of which spread 25 feet, will show proper registration on the meter, if it is held 50 feet from the tree.

The club has reached its full quota of seventy-five members, as established by its constitution, and the membership is closed at this time.

Nominations for officers to be voted at the March meeting are: For president, R. W. Bugbee, George Pittman, Dr. Bowersox; vice-president, A. L. O. Rasch, J. W. Anderson; secretary-treasurer, Horace Wilson, Frank Hirst.

The second annual banquet of the club was held February 24. Among the films



shown was "Idle Days," by A. L. O. Rasch. This film won the club's first award.

A composite film entitled "Guatemala Rainbow," the work of Messrs. Crowder and Bugbee in color with musical background, was also presented.

Through the cooperation of the entire dealers trade in Philadelphia there were not less than ten door prizes.

B. N. LEVENE,
Chairman of Publications Committee.



Bay Empire 8mm. Club

Meeting on the second and fourth Wednesdays of every month at the home of Dr. E. A. Anderson, 4722 Allendale avenue, the Bay Empire 8mm. Movie Club has been organized in Oakland, Cal.

The officers are: President, Donovan Smith; secretary-treasurer, Ronald Shattack; corresponding secretary, Glenn

Burks; board of directors, Dr. Anderson, A. F. Becker and O. Rountree.

The term of office is for one year and the Board of Directors' term is so arranged there always are two experienced members on the board.

The club is limited to the users of 8mm. equipment only. There are thirteen charter members and at this time the quota is twenty.

GLEN BURKS,
Corresponding Secretary.



Minneapolis Cine Club

The Minneapolis Cine Club observed its second birthday January 18, when its seventy-six members met for dinner. The organization meeting was first held January 21, 1936, when seventeen interested moviemakers gathered in a downtown projection room. In two years the membership has increased fivefold.

A special program was presented, featuring 8 mm. and 16 mm. newsreels,

George Culbertson's 8 mm. color film of ROTC camp life in Michigan and 800 feet of hunting with bow and arrow in Alaska.

The Minneapolis Cine Club's bulletin, The Cine Clubber, announced for the program opener for the February 15 meeting the monthly 16 mm. newsreel, featuring color movies of the recent Bush Lake ski tourney and the Powderhorn skate, a Volga river travelog, after-scenes of a tornado that hit the vicinity several years ago and the Panay bombing. The Rev. Henry Lewis would present a 300-foot film covering the last services held in a Negro church on what is now the site of the new city market. The film also will show step-by-step construction of the new church. A reel of supersensitive stock exposed inside of the local Arena would be screened to show filming possibilities for those who may wish to shoot coming ice reviews.

Lawrence Berglund's Mexican color, and Ben Sroka's movie tour through the national parks was to close the program. Both films were fully edited and titled, and the entire program was to be synchronized to appropriate dual turntable sound.

The officers of the club are Leslie R. Olsen, president; Carroll Davidson, first vice-president; Stanley Berglund, second vice-president; the Rev. Henry Lewis, secretary; John T. Leffler, treasurer; Ormal Sprungman, editor Cine Clubber.



Triangle Cinema of Chicago

The Triangle Cinema League of Chicago has elected officers, with Sam Goldberg, president; Leo Brooks, secretary, 1528 South Harding avenue; Martin Winn, treasurer, and Edwin Brooks, sponsor. Correspondence will be welcome.



St. Louis Amateur Club

Volume 1, Number 1, of the St. Louis Amateur Motion Picture Club's Bulletin has been published. It is printed on two pages. The first column on Page 1 has been dolled up with what printers describe as "justified" lines—i. e., every line is filled through dropping in sufficient double spaces, in one or two or more spots as may be needed to make it "end even," again employing the printer's patter.

For those who have the time and inclination to try out this method it may be accomplished by first writing a column, taking pains not to exceed the maximum number of letters. Then with a pencil make a check mark in the number of spaces necessary to bring the right hand letter of the line flush to the right hand limit.

Care should be taken not to put the extra space after punctuation marks, except in what corresponds to a sentence; to put the extra space between longer rather than shorter words and as a rule make them continuous; to put the head-

16mm. Sound Projector in Action

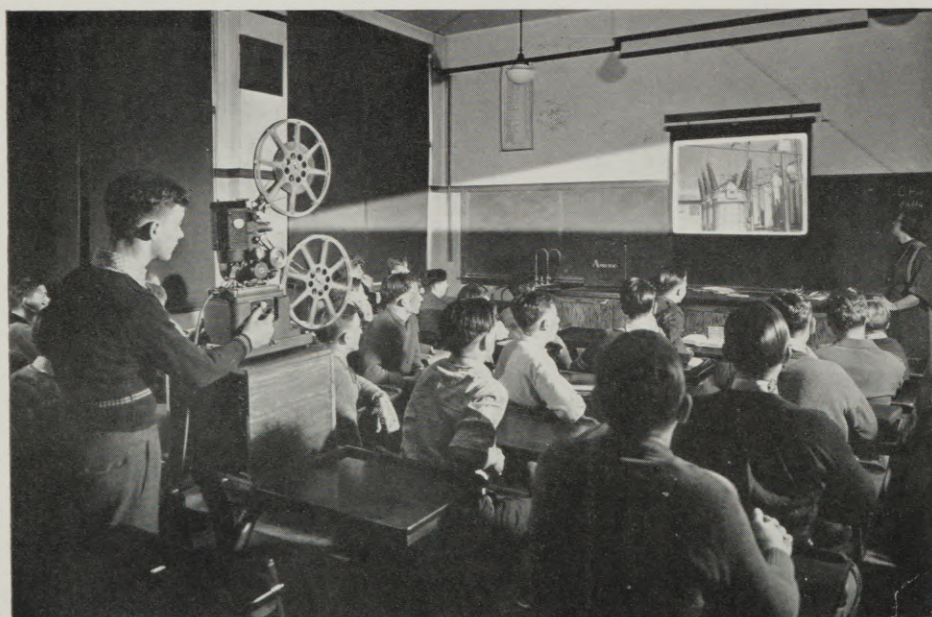
GREAT strides have been made in recent years in the use of silent and sound motion picture projectors for classroom instruction.

Here is a picture of a class listening to and watching an educational talking film projected by an advanced modern 16mm. sound-on-film projector capable of turning out high quality performance in either small classrooms or large auditoriums seating up to 3000 persons. Note the intense interest shown by each student and further that a student is operating the projector.

Recently, representatives of the Ampro Corporation visited one of the world's largest high schools for the purpose of photographing the new 16mm. Ampro

sound-on-film equipment in actual use as an audio-visual aid. They were interested to find Ampro silent projectors being used by the classes that preceded and followed the one that they were photographing and at the same time 2000 students were attending the presentation of an educational talking picture in the large school auditorium.

Unless one is familiar with present day teaching methods it is difficult to appreciate the extent to which motion pictures, both silent and talking, are being utilized to increase the effectiveness of teaching. At no time are motion pictures used to supplant teachers. They supplement them and have been amply termed "Visual Aids to Education."



Latest Ampro 16 mm. sound on film projector

ings in the center of the line—and count the letters, each space between the words rating at least as one letter, and in the case of a heading two if you like. Then all you have to do is rewrite the amended copy.

But perhaps you would rather let the printer worry about these things the while you stick to your photography. Then of course you might have a printer in your club. If you think you can make him work at his job and not at his hobby it will do no harm at least to try it.

But the detail will make a whale of a difference in your bulletin.

The bulletin issues a call for a permanent name of the publication. The issue is worthwhile, especially for a first one, containing drawings and fanciful headings.

Paramount Movie Club

The Paramount Movie Club held its February meeting in Projection Room 7. The session fell on the 17th and was well attended. The club has a slogan that calls for a bigger and better club for 1938—and steps are being taken to secure it.

The feature of the evening was a program of winners from the 1937 contest of the American Cinematographer—and they made a hit, individually and collectively.

Camera Club of Oranges

Tempo, the bulletin of the Cinema Club of the Oranges, congratulates William Murphy, its secretary, on the honorable mention awarded him for "If Rugs Could Talk" in the 1937 Cinematographer contest. Tempo reprints the praise bestowed upon the subject by the magazine, and adds:

"Let us have more entries in next year's contest!"

That is a motion the A. C. gang will second—heartily.

The annual competition of the club will be on in a couple of months as well as also the Fourth Annual Guest Night, May 20.

One of the rather novel features of the night will be a still exhibit. Incidentally Tempo sticks a pin in the still photographers in the membership to get out their prints and enlargements.

Carneal Wins Top Honors of Paramount Movie Club

Wilton Carneal, president of the Paramount Amateur Movie Club, was awarded first prize in the recent first annual competition of that organization. The Los Angeles Cinema Club, the prior contest of which was judged by the Paramount Club, reciprocated in officiating at the latter's contest.

The judges employed the points system, the winner being awarded on "The Old South" 91 per cent. With 82 per cent George F. Seitz, Jr., was the second



James E. McGhee, recently promoted to be general sales manager Eastman Kodak Company

prize winner with "My First Experience." Bernice Mosk with 77 per cent was third with "Fanny Gets a Gun" and Tom Warde received honorable mention on "Water Colors and Rustic Fern Dell."

In celebration of the award there was a large dinner at McDonnell's Fairfax and Wilshire, with a showing afterward of the winning films at the Bell and Howell Auditorium.

Los Angeles 8mm

The February meeting of the Los Angeles 8mm Club was held at the Eastman Auditorium on February 8 with a full house. The first issue of Thru the Filter, the club magazine, for 1938 was distributed, and it set a very high standard for the editor, Jane Gay Davis, and her assistants to maintain during this year.

An excellent feature was the distribution by the News Item Committee of a list of library references which covers almost every phase of amateur movie-making. In the absence of Mr. Horton, chairman, Mr. Cunningham of this committee reviewed different tricks and methods of making titles, reverse action shots, etc.

The three films won as door prizes at our annual banquet last December were shown and with all members present acting as judges Phil Richards' picture, "Buddy Learns to Walk" was awarded winning honors over Mr. Brouillette and Mr. Carpenter. Several films for criticism were then shown.

After a short intermission two of the prize winners from the Cinematographer International Contest were shown with

able musical accompaniment by William Stull, honorary member. An 8mm picture, "Fanny Gets a Gun," by Miss Vera Moss of the Paramount Club, was then shown. The two contest winning films were in Kodachrome, one being our own John Walter's 8mm picture, "El Camino Real," and the other being in 16mm entitled "Europa Touring" by Ellis M. Yarnell and C. Y. Kimball.

The meeting was adjourned at 11:30, admittedly a late hour, but to those who stayed to see these pictures the officers feel no apologies are due.

BION B. VOGEL, Secretary.

Australian Society

We have received a copy of the January issue of Movie News, official organ of the Australian Amateur Cine Society, affiliated with the Institute of Amateur Cinematographers, Inc., England. The copy was forwarded by James A. Sherlock, the grand prize winner of the 1937 international contest, who is one of the vice presidents of the society as well as its publicity representative. The post office address of the society is Box 1463 JJ, GPO, Sydney.

The publication is printed, in contrast with the mimeograph issues so general in the United States, and is in 10 pages and cover and 5½ by 8½ inches in size. Over five of the fourteen pages are in advertisements of equipment.

The annual Jacobs Cup competition for the best general interest film of the year attracted a gathering of 150 persons. The ancient suggestion that a prophet is not without honor except in his own country gets a black eye in Sydney. Mr. Sherlock was awarded the honors for first, second and third prizes out of the seven subjects submitted. The winner had entered three pictures.

Inter-Club Contest of Metropolitan M.P.C.

The February meeting of the Metropolitan Motion Picture Club was featured by the screening of the three best films from the Inter-Club Contest held annually under the auspices of MMPC. Films were entered in this contest by clubs from Philadelphia, Sunbury and Harrisburg, Penn.; East Orange, N. J.; Buffalo, Mount Kisco and Manhattan, New York.

The judges chose as best film in the contest "Movie Bugs," a story of an enthusiastic amateur unpacking and "limbering up" a new Cine-Kodak Special. His actors turn out to be the tiny animalculæ contained in a single drop of water and some fascinating scenes of microscopic action follow. This film was made by Dr. Brock of the Staten Island Cinema Club.

Chosen as second best was "The Birth of St. Mary's," a historical film telling the story of the founding of a church in the New York of the early eighteenth centuries. One of two high ranking en-

tries by the Mount Kisco Cinemats, this 1200 foot Kodachrome picture is truly an "epic" among amateur films. The film was directed and photographed by Robert F. Gowen.

Third place in the contest was won by "Acadia in Maine," also entered by the Staten Island Club. An 800 foot film of an outdoor vacation in which some outstanding color photography was achieved, "Acadia in Maine" was made by Frank Gunnell.

Bob Coles and Charlie Carbonaro officiated at the "mike" in a recent broadcast on home movies via station WNYC. Frank Gunnell reports that the wives of New York City are up in arms over

bachelor Bob's remarks concerning their status as movie makers. — Close-Up (MPPC Bulletin).

San Francisco Cinema

The February meeting of the Cinema Club of San Francisco was held on the day following Washington's Birthday. The feature of the session was a trip through the Ball Film Laboratories. The visit included a review of the works—processing, titling, duplicating and up to the adding of sound. Also there was a showing of members' films and a review of club pictures.

E. G. PETHERICK, President.

'High School Productions' Enter Littles' 9th Annual Movie Show

THERE will be a new class of films entered in the Duncan and Dorothy Littles' Ninth Annual Movie Party. They have been classified as "High School Productions." Two entries have been promised and there are good prospects for a third and fourth. While hopes are strong for a showing this year that will be satisfactory, there is every belief that next year will bring in something worthwhile.

So as not to lose the unique social phase of the Movie party the Littles have decided to hold the real party as a sort of preview of Friday, March 18, in the same Salle des Artistes where it was held last year. Here their friends will be present to the number of three hundred or more. Then on the 23rd the program will be a part of the Columbia University "Motion Picture Parade."

The jury to select the films for the Ninth Annual are Dan Anderson, feature writer, New York Sun; Howard

Barnes, film critic, New York Herald-Tribune; Wladysaw T. Benda, artist and illustrator; Eileen Creelman, film critic, New York Sun; Arthur L. Gale, editor Movie Makers Magazine; Professor Mack Gorham, Columbia University; George Mills, director 16 mm. Department, Pathe News; Frank S. Nugent, film critic, New York Times; Professor Russell Potter, Columbia University.

The Littles' Fifth Motion Picture Evening was a success. The feature of the evening was "The Covered Wagon." Backing this up were the Panay bombing by Norman Alley and James A. Sherlock's "The Brook." The host of the evening commented on the practice of the newsreel man of working without a tripod and remarked upon the Panay pictures being hand held with rock-steadiness.

Another picture praised by the members was a documentary of the New York Stock Exchange, put out by Dynamic Pictures.

Metrogon Bausch and Lomb Lens Triples Field in Altitude Shots

A NEW photographic lens, the Metrogon, which enables a single photograph taken straight down from an airplane to show three times as much area as has previously been possible from the same altitude, has been shown by engineers of the Bausch and Lomb Optical Co.

The importance of the lens in aerial photography and mapping work was explained by company engineers, who said it previously had been necessary to fly higher in order to cover more ground but that haze and other factors intro-

duced by high altitude reduced sharpness and accuracy in aerial mapping.

With the new Metrogon fitted to the camera a plane can photograph three times as much ground without flying any higher or farther than has been necessary with the average lens previously used.

While lenses covering wide angles are not new, the combination of very wide angle with sharpness and freedom from distortion at the relatively high speed of f:6.3 is regarded as an optical achieve-

ment. The Metrogon covers 90 degrees of field and has a focal length of 5¼ inches.

So clear is the definition it gives that a photograph made from a height of one mile can show separate railroad ties anywhere within a two-mile circle beneath the plane, tests in the company's Scientific Bureau have disclosed. The fineness of detail which the new lens can record at the center of the picture is limited only by the graininess of plates and films.

Distortion, present in all photo lenses, has been almost completely eliminated in the Metrogon. This is the fundamental lens aberration which causes the weird elongation of faces at the ends of the front rows in banquet pictures.

In a photograph from which a map is to be made such distortion is very objectionable. Since such distortion ordinarily becomes pronounced with increasing angle covered by the lens, its correction was the major obstacle to be overcome in the design of the lens, company engineers declared.

Wholesale Opens Store

Wholesale Radio Service Company of 100 Sixth avenue, New York, has established a complete camera and photographic supply department. A large variety of still and motion picture cameras, projectors and enlargers as well as accessory equipment will be found in the new department.

M. Donald Langer, well known photographer, exhibitor and instructor, will be in charge. Mr. Langer is a member of the Pictorial Photographers of America and the Royal Photographic Society of Great Britain.

New Lens for Leica

Hugo Meyer & Co., 245 West Fifty-fifth street, New York, announces a 105 mm. f:2.8 Cine Trioplan lens for Leica cameras. This Trioplan f:2.8 is fully corrected for astigmatism, coma, color and spherical aberration.

The resultant negatives are crisp, brilliant, sharp and clean-cut assuring contrasting color values. The definition is uniform over the plate. The lens is mounted in an accurately made focusing mount which synchronizes with the auto-focal rangefinder of the Leica camera.

Information Requested

Petrus Film Productions,
8, Montpelier Road,
Ealing W. 5. London.

Editor American Cinematographer:

We are anxious to get in touch with Catholic film groups and Catholic members of film groups with a view to exchanging films and news and would be much obliged if you could let it be known through your columns. Any letters should be sent to the above address.

JOAN NEWTON,
Sec., Petrus Information Bureau.

AMATEURS HAVE SPEEDIER FILM JUST LIKE THE PROFESSIONALS

MAIN QUESTION IS HOW BEST TO WIN BENEFIT OF FAST EMULSIONS

By NED VAN BUREN, A.S.C.

THE big topic of technical discussion among professional cinematographers right now is the how and when of using Agfa's two new super-fast 35mm. films. In the amateur field, such incredibly fast films aren't as yet available, but the amateur has a very similar problem nevertheless, for he has available to him 16mm. and 8mm. films with an even greater variety of speeds.

Considering only the panchromatic

types offered by two or three of the larger manufacturers, he can take his pick of films the daylight speeds of which range from Weston 8 to Weston 40 and whose ratings for artificial light range between 5 and 32.

Like the professional, the amateur is asking when and how he should use faster films, and how he can take the fullest advantage of the higher film speeds. Well, the answer to one will

prove a pretty good answer to the other.

First of all, let's pay our respects to a couple of purely elementary questions and get them out of the way. If you want to save money when you buy film you might as well forget all of the faster varieties. High speed and low prices don't go together.

Film Speeds and Light

Of course, if you stop to figure out the cost of faster lenses, extra lighting equipment and the time and trouble you'll take in lighting scenes on slower film to give you equivalent results, you will find the faster emulsions aren't so expensive after all.

Sometimes it is a lot cheaper to think of the added speed of the faster films as so much lighting equipment you don't have to buy than considering it merely as faster and more expensive film.

That leads us right into the second elementary proposition. Of course everybody uses a faster film when he is up against lighting conditions (either interior or exterior) beyond the limitations of his ordinary type of film. That is no longer news. What we—professional or amateur alike—want to find out is what benefits we can get using faster films under circumstances where we could actually "get by" using ordinary emulsions.

Interiors and Lens Stops

Let's start with interiors. Suppose we have an ordinary interior scene lit. Our meter gives us a light value reading of 8. If we use ordinary good panchromatic film, like the regular Eastman Panchromatic or "Safety Film," or Agfa Hypan, all of which have an artificial light speed rating of 8, we will have to shoot the scene with our lens opened up to f:1.5.

Incidentally, this seems a good time to step heavily on the mistaken idea that you can't shoot interiors with these films. You can. They are slower under incandescent light, to be sure, but there is nothing to prevent you from using them if you want to provide enough light to



Left—Enlargement from 35mm. frame photographed on standard superpan film at f:2.3 Note gray tone and vague background
Right—Enlargement from 35mm. frame photographed on new Agfa fast film at f:4.5. Note greater brilliance, better definition and depth of focus

make an exposure. As a matter of fact, you can shoot interiors on the cheapest ortho stocks, or even on positive film—IF you use enough light!

But that is rather far afield from our supposititious exposure, which, you remember, was made on ordinary pan film at $f:1.5$.

Now suppose we spend a few more supposititious dimes, and put a roll of a faster, superpan type film like Eastman Supersensitive Panchromatic, into our camera. This has an artificial light speed of 16. With the identical lighting set-up we can now stop the lens down to $f:2.2$.

Again, since supposititious film doesn't cost either of us anything, suppose we buy another roll, this time Super Pellex, which has an artificial light speed of 32. Still keeping the lighting the same, this lets us stop down to $f:3.2$.

Practical Results

What does all this mean in terms of practical results on the screen?

The answer, boiled down to two words, is "better pictures," or, to be more specific, better definition. The lens designers themselves are the first to admit that in achieving the high speeds offered by the faster lenses now available for 16mm. and 8mm. cinematography, the speed has to be obtained by making sacrifices of other desirable qualities.

Thus while the quality of pictures photographed at the maximum apertures of these lenses may be amazingly good it cannot be as good as that obtained when the same lens is used at a smaller

opening. The pictures are softer and flatter and show less life and naturalness.

As the lens is stopped down there is a marked increase of snap and sparkle, and the picture gives a much more natural impression of lifelike roundness.

Most notable, as any lens is stopped down, the depth of focus increases. So, considering that our $f:1.5$ shot was made with a standard 1-inch lens, if we assume we have focused on a person 8 feet from the camera, at $f:1.5$ our depth of focus—or our area of acceptably sharp focus, if you'd rather put it that way—will range from a near limit about 6 feet 4 inches from the camera to a far limit about 11 feet from the camera.

Depth of Focus

But with the same lens focused on the same point and stopped down to $f:3.2$ our depth of focus will embrace everything from a point less than 5 feet in front of the lens to a distant limit slightly over 20 feet away! In other words, assuming our shot is made in an average room, practically everything in the scene will be acceptably sharp.

And here's a ray of hope for the users of the less expensive cameras equipped with fixed-focus lenses. In the 16mm. field, these lenses usually have a maximum aperture of $f:3.5$, and quite a few amateurs have already discovered that it is possible to film interiors with them, using the superpan-type films.

Of course, it is necessary to use these lenses wide open for such shots. These fixed-focus lenses are usually focused at

25 feet, and at $f:3.5$ the depth of focus extends to about 8 feet from the camera. But if we use one of the still faster films, like Super Pellex, with its speed of 32, in the camera, we can, with the same lighting, stop down to $f:5$, at which the depth of focus extends to within 6 feet of the lens!

All of which reminds me of a professional trick which can often be valuable in amateur work. Sometimes we want to carry our definition either farther forward or farther back of the actual depth of field possible with normal methods.

In that case we set our focus slightly in front of or behind the actual subject—whichever way we may want the added depth—and get the result needed, allowing the depth of focus to keep the principal subject adequately sharp.

For instance, in our supposed $f:3.2$ shot, where the depth of focus extends to 5 feet from the camera with the lens focused at 8 feet, if we have important objects nearer the camera than 5 feet, we can "cheat" a bit, focusing at 6 feet, which will still keep our 8 foot distant subject reasonably sharp, and at the same time bring the near limit of focus to 4 feet from the lens.

Fast Film Outdoors

So much for interiors. We can also make use of the added speed of the faster films outdoors, even under normal lighting conditions. For example, the added speed can be very handy when using heavy filters.

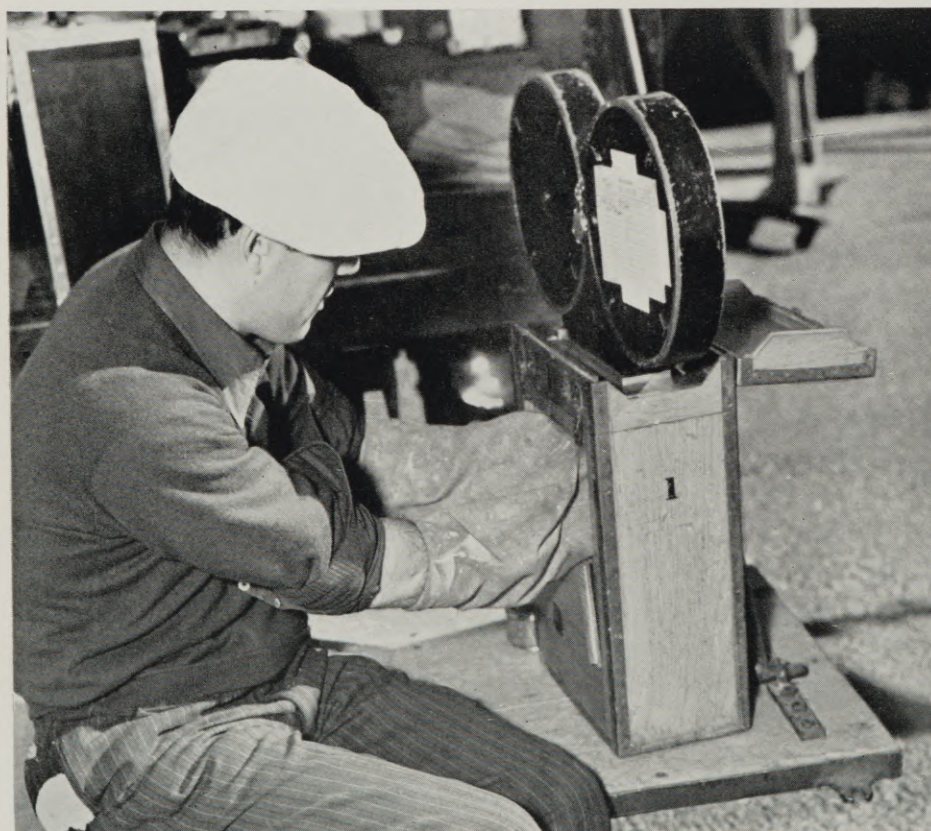
Let's assume, for instance, we are set up outdoors on a shot where the unfiltered exposure on ordinary pan film would be $f:8$. Let's also assume that we want to use a heavy red filter with a factor of 10. With ordinary film, this would force us to open up to $f:2.5$.

If we use a superpan type film with a daylight speed of 24, we can make the same filtered shot stopped down to $f:3.5$, and if we try it with a still faster film, rated at Weston 40, we can do it at $f:4.5$.

Considering the lighter filters more ordinarily used, the added speed of the faster varieties of film will also prove helpful in permitting us to use filters under less favorable light conditions, when filter work ordinarily would be impossible.

Of course, no combination of filter or film will give us overcorrected skies when there is no blue sky to correct; but when we are faced with the problem of having to film distant landscapes on dull days, filters can often help to cut through the haze masking the distance.

As a final hint, which can be only a hint here, don't forget that the same filter may have different factors with different types of film. It is entirely possible for a filter to have a factor of, say, 12 on one type of film, and a factor of but 8 on another type, equally panchromatic and equally fast. It is simply a matter of the varying color sensitivity of the different emulsions. But that is another story!



Technician on MGM's "Test Pilot," on location, is shown developing a bit of motion picture film. Ray June is director of photography, while Victor Fleming, former cameraman, directs.



*A Story of an
Award Winning
Picture By Its
Makers:
Harry French
and
Mel Wesleder*

THE entire production of "Solar Pelexus," winner of an equipment prize in the Cinematographer's 1937 contest, was begun in the spirit of fun. At the time of its conception, neither of us had even heard of a contest for amateur moviemakers. In fact, it was not until the last three weeks of the contest that we gave any serious thought to the possibility of entering our maiden production in competition with the work of other more experienced filmmakers. Then began a race for the end of the picture—by long odds the most hectic period of our film's making!

Our equipment was (and still is) one Stewart-Warner 16mm. camera with an f:3.5 lens; one generous friend with a Weston exposure-meter and a splicer; three home-made reflectors—and an overwhelming desire to make a miniature movie.

Uncharted Finish

Not by nature economical, we found a new delight in begging, borrowing and—well, TAKING—paint, paper, wire and every sort of oddments in an effort to keep the costs confined to film alone. In this we were singularly successful, and in return gave all of the contributing parties a line in a "Grateful Acknowledgement" title. This apparently pleased them more than anything else within our power to do.

The story, which some unkind people have termed a "pipe dream," was doped out between ourselves. That is, all but the finish. We figured that would take care of itself. How wrong we were! Finding that climax for our otherwise virtually completed picture gave us more than a few gray hairs. With it came a firm resolve never to undertake another epic until the scenario is complete in every detail!

Footage Underestimated

Like all other first offenders, we underestimated the matter of footage. Our first guess was that the completed film would run into about 350 feet; actually, it exceeded 700 feet! And that does not take into account retakes, or the footage necessarily wasted and chalked up against experience.

It took us a little matter of 50 feet of hard-earned film just to discover that there was such a monster as parallax. Even then we erred in correcting for it, and a few of the titles were yet a bit off center.

But suppose we begin at the beginning and try to strip some of the mystery away from the various unusual scenes we had to make in "Solar Pelexus."

The Main Title, "Solar Pelexus," was cut from cardboard, painted white and covered with "glitter" (a powdered glass

used by commercial artists). It was suspended against a black background by invisible black threads, and lit by two No. 2 Photofloods.

The "planet" was suspended the same way, and side-lighted.

To obtain the smoke effect quantities of "dry ice" were placed in a pot of boiling water. This produced a dense white vapor which was poured down in front of the camera through a shaft of light projected across the path of the lens.

Dry Ice Smoke

After the lens was obscured we stopped the camera, added the necessary words to complete the title, then again obscured the lens with our "dry ice" vapor, started the camera and allowed the smoke to dissipate. This gave quite an interesting and novel effect.

To make the "roll up" effect of the "Foreword" title we built a track on the bench, suspended the camera facing the floor, laid out the words with our separate, cut-out letters on a black background, and moved the camera (with the lights attached) down the track. We don't know how they do these things in the studios, but this method is a good one for the amateur with limited equipment.

The next few shots in the picture are ordinary exteriors. There is nothing very important to say about them, except perhaps to mention that the scenes showing the two of us apparently flying in a plane were actually photographed on the ground.

How?

We simply chose a set-up where no horizon showed and tilted the camera sideways so that the ship appeared leveled out in flying position. Of course we had the ship's engine running to give us a good blast of wind from the propeller. Outside of that, the flying shots were authentic, and we really flew the takeoff and landing.

Next came the miniature shot of the plane circling the rocket field. This is of course the first view of the rocketship,

The miniature rocketship and strange "monsters" of "Solar Pelexus"



Harry French and Mel Wesleder with some of the miniature settings and "props" used in their award-winning film, "Solar Pelexus"

so a word about its construction is indicated.

Our "space ship" was fashioned of balsa wood, and was about 7 inches in height. The miniature set naturally made it seem to be immense.

Gelatin for Filter

At all times after the landing of the full-sized plane we used a double yellow gelatin, such as is used to tint theatre lights, by way of a filter. The gelatin was simply wound around and over the lens and secured with rubber bands.

Anyone who has used a Stewart-Warner camera knows how difficult it is to use filters with it, on account of the arrangement of its lens mount. This filter substitute proved very adequate. We used a slight underexposure to give a weird moonlight effect to this and subsequent outdoor scenes.

The full-sized shots of us ascending the ladder to the rocket were taken on the roof of the building where we are employed. They were intercut with miniature animation of figures approximately 1 inch in height, made from lead sinkers and painted white to imitate our white flying suits.

To produce the sky scenes with stars, we confiscated an old roll of tar paper. In it were punched some fifty-odd holes, which were then back-lit with two No. 2 Photofloods. A slight movement of the lights gave the effect of twinkling stars.

Again in our one full-sized set—the rocketship's control room—the tar paper came in handy. The set was built in a corner of our "studio" and included probably the largest assortment of discarded radio parts ever assembled.

Burning magnesium ribbon behind a large and very defunct radio transmitting tube gave us a hearty boost on our hazardous takeoff. Our "space meter" was painted on heavy cardboard and fitted with a pointer moved by strings motivated by a helper "backstage".

Take-Off—Miniature

The actual shots of the rocket's take-off were of course done in miniature. The "aiming" of the miniature rocket was shot in slow motion to smooth out the action. The rocket was turned on its axis by means of an invisible black thread.

The rocket itself was similarly hauled from the confines of earthly gravity by a length of heavy black thread. A lowly firecracker and fuse furnished the pyrotechnics.

The shot of the apparently receding earth was what the professionals call a "trucking shot." We built a track down the length of the room (it was not too smooth) and on it ran a wooden camera dolly, on wheels. To make the shot we moved the camera backward from the



subject, moving rather quickly and using the slow-motion speed.

The earth itself was a suspended tin globe, with the visible continents modeled in relief with children's modeling clay, and cross lit. The oceans were painted black and the continents white. The effect we wanted—and got—was that of traveling at tremendous speed from earth into outer space.

The approach to the mythical planet of "Solar Pelexus" was filmed by the reverse of this procedure. Incidentally, it was the same tin globe, but remodeled with more clay to show tiny volcanic craters.

The landing of the rocket on this star was done on another miniature set, also shot in slow motion. The miniature rocket was tossed from offstage into a pan of "mush" made of lime and water. Needless to say there were one or two misses—to the awful accompaniment of film racing through the camera at slow-motion speed!

Matter of Size

However, we were fortunate in the "take" that was finally used. The firecracker did not spend itself immediately on landing, but spewed for a moment or two, thus endowing the picture with an unlooked-for and beneficial technicality.

To further heighten the illusion of massiveness suggested by shooting in

slow motion, we used the seven-inch rocket and the one-inch figures. But for succeeding shots we made a duplicate of the rocket two inches long and two figures a quarter of an inch in height and introduced them in our first full view of our mythical planet set.

We similarly duplicated the gash made in the terrain by the landing rocket. This smaller scale of course made the miniature animals seen later appear more mammoth.

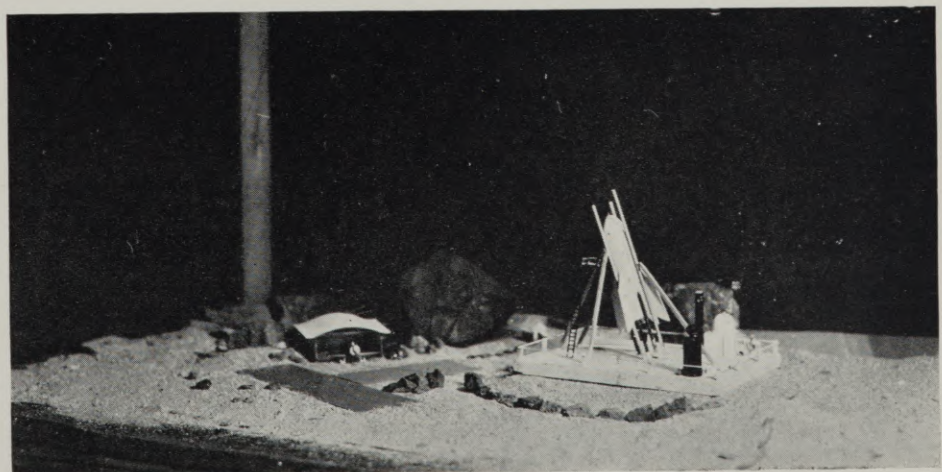
Now as to our miniature set, with its craters and mountains. These were made up of small pieces of chicken wire netting tacked over upright sticks which in turn were nailed to flat board bases. Over this we placed numerous small squares of newspaper which had been dipped in hot glue and water. (This is a common method of making home made papier-mache. When the glue and water treated paper dries it becomes stiff, conforming to the shape in which it is placed.)

The outside coats of paper in our set were crumpled, and when dry they were painted—or more correctly, splashed—with cheap water-color paint to conceal the newspaper.

Creating a Horror

We were as surprised as anyone when we saw the way this set photographed and the good imitation of lava it gave.

The monstrous and strange animals



One of the miniature sets. This one is the rocketship's space port

were ten-cent wind-up toys the appearance of which we altered with clay, a little paint, some frayed rope and glue. The gruesome thing which emerged from the cavern was simply a human hand (very much alive) covered with a rubber glove on which had been glued quantities of hair, some ugly tusks and a cyclopean eye made of broken mirror!

Here let us give endless credit to a well-known 5 and 10 emporium, without the assistance of which our budget might well have been ruined! For that matter, the neighborhood 5 and 10 is a mine of valuable gadgets for any imaginative moviemaker.

Magnesium ribbon aided us innumerable times in the picture. It provided a sensational take-off, a frightful comet, and some brilliant meteors. The latter were dropped down on the set during the storm scene, and combined with some large Fourth of July sparklers to make a most impressive cosmic display.

In a brief review of "Solar Pelexus" in a recent issue of this magazine we noticed that mention was made of the so-called "black lightning" effect as being accomplished with a graduated filter. Please allow us to hasten to correct this error. (Certainly! We guessed wrong, but the effect was convincing anyhow! Ed.)

The "black lightning" in the exterior scenes was made with the aforementioned single yellow gelatin over the lens, while a common red gelatin glued to a wire frame was passed before the camera quickly at short intervals to produce the illusion.

In the full-size shots the "bombardment of electrons," which in the miniature was produced by sparklers, was accomplished by an assistant who shot balls of fire at us from a roman candle. Sometimes we thought his aim uncomfortably accurate.

It may be of interest to note that had the camera been moved 45 degrees to the right in filming this scene one could have had as good a view of the fair city of San Francisco as could be desired.

What? No Tripod!

Our "studio" was an unused carpenter shop in the building in which both of us are employed. The miniature sets were built at one end of a long work bench and approximated 4 by 6 feet in size.

At no time during the filming did we use a tripod. Instead we erected wooden frames, to which we secured the camera with clamps.

The cutting and editing were facilitated by the use of a toy projector. This, as we discovered, is bad for the film, but it enabled us to stop the film and view individual frames.

The picture was in production over a period of seven months and gave us many pleasant hours. Agfa Plenachrome and Agfa Superpan were used throughout.

It took us two full weeks to cut the film to its final form. We "pared" unmercifully, though watching with misgivings the increased amount of deleted film. But the experience taught us that

proper cutting is the secret of making really entertaining pictures.

If our effort has brought some measure of pleasure to those who have witnessed "Solar Pelexus" then our purpose has been accomplished. Making it has taught us that while fine and expensive equipment is desirable and helpful, it is by no means a prerequisite to the amateur moviemaker, if he be just a little resourceful.

In this manner he can afford just so much more film to perfect the scenes which otherwise he might hesitate to attempt because of the added cost. And after all, one good idea captured on film is worth more than a dozen that remain simply unphotographed thoughts!

Entertains A. S. C. Members

(Continued from Page 107)

of a dramatic monologue and solo, the tale of a train announcer who never had been on a train, who never had been anywhere. For ten minutes the house was very quiet—keyed to the point where the unexpectedly stark tragedy of the denouement came with smashing force.

The finish established this brilliant and versatile son of Old Bowdoin as more than a singer and monologist. It marked him as one who successfully may carry a sustained dramatic part. If the time come when Rudy Vallee decides to lay aside at times his leader's baton we may be sure the entertainment loving public will have a treat coming.

The last number of the evening was provided by the rollicking Yacht Club Boys—Charles Adler, Billy Mann, George Kelly and Jimmy Kern, with Ben Kendall at the piano. There was no denying it was a tough spot to step into. But the laughs started with their opening.

Possibly no group of entertainers today in its lyrics so nearly approximates the color and quality of the Gilbertian standard as does this quartet. And if for maturer audiences there be a touch of Rabelaisian spice to add to the fun the composer of the lyrics is to be congratulated for his welding of the humor of the fifteenth and nineteenth centuries. It was another great show.

The A. S. C. men certainly were under a spell. They forget the rain as they stepped out into the downpour. They were glad they had left home for the evening.

G.B.

New Kodak Field Case

Eastman Kodak announces a new sportsman's field case of the instant-action type for the Kodak Duo Six-20, Series II.

The case, similar to those recently designed for the Kodak Bantam Special and Kodak Retina II, is made in two sections of heavy case-stock brown leather. The inner section, which holds the camera, is lined with maroon velvet over a spring-steel frame which clasps the camera snugly. Neck straps attach to

this frame at the upper corners.

The protecting outer section of the case is attached to the inner section by three glove-button fasteners. Unsnapping a single fastener allows the outer section to swing down, flap-fashion, out of the camera's field of view. If desired, the whole outer section can be removed and carried in a pocket.

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Littles Honored in Three Rivers Country at "Voyageurs" Premier

AS GUESTS of La Societe le Flambeau, an organization of the arts and sciences, Mr. and Mrs. Duncan MacD. Little were invited to Trois-Rivieres, Quebec, to hold the premiere of "Voyageur's Trail," the story of the canoe race between La Tuque and Three Rivers photographed by Mr. Little and for which he was awarded honorable mention in the American Cinematographer's recent contest.

The evening began with reception at 6, followed by dinner at 6:30, with singing of the old French songs by the Troubadours at 7:45. The latter were broadcast, as was the address of Mr. Little, who was on the air for fifteen minutes, dividing his time between French and English.

At 8:30 the pictures were shown. The

"Voyageurs" was wildly acclaimed, as was to be expected in the home locale. The opening picture titled "Etoffe du Pays Canadienne" ("Making of Canadian Homespun") also was produced by the guest of honor. It was announced as "the first film exemplifying the old traditions of French Canada—and made by an American!"

It is well worth while recording one of the Voyageurs whose work was shown in the film had traveled in dead of winter 125 miles to be present. This was a real journey, especially for a "shantyman," as Canadians describe what is known to us as a lumberjack. The guests of honor well may have been touched by the hardships encountered and physical effort expended in order that he might be present.

There were presentations to the guests, an after-theater supper by the Junior Chamber of Commerce, an honorary life membership in that body, and to bed at 3 in the forenoon. It was a whirlwind evening.

Sunday afternoon before starting back to New York the pictures were shown at a little boys school conducted by the Sisters.

During their visit the Littles viewed an exhibition of still pictures at the Syndicate d'Initiative, the first held locally. There were about a hundred prints, of better than fair average, with some excellent. There is a likelihood those behind the exhibit may organize a still group and a cinema group.

The Canadian press, both French and English, paid much attention to the visit of the Littles and to the honorable mention that had been awarded by the American Cinematographer to the Voyageur's entry in the 1937 contest.

the new framing device for 35mm. projectors, which is said to be the first framer which utilizes the chain drive for both framing and proper transmission.

The new framer works on a revolving principle, eliminating difficulties which formerly caused the film slightly to buckle if not properly threaded.

The new framer was received with great enthusiasm by motion picture engineers as a marked improvement—and one which undoubtedly will result in smoother projection and less strain on 35mm. film.

American Publishing Issues Trick Photography Secrets

THE American Photographic Publishing Company of 428 Newbury street, Boston 17, has issued "The Secrets of Trick Photography," by O. R. Croy. The book has 176 pages and retails at \$2.50. It was first printed in Germany in 1937, the translation having been made by P. C. Smethurst. Eighty-four subjects are treated, a cross-section of which may be conveyed to the reader by quoting the titles of the opening and closing five captions and a similar number from the middle of the book:

Photography without a Camera, Photogram: Light Ornaments on the Plate, Copying without a Negative, A Camera with No Lens, Lenses from Spectacles, Natural Crystals, Ice Spangles, Multiplying the Lens with Prisms, What Glass Sheets will Do, Through the Looking Glass, Photographic Ornaments, Printing on Silk, Lettering and Picturing Together, Letters without Pen and Pencil, Plate-Sunk Mounting Cards. There are more illustrations than pages and many are full page.

"There are hundreds of secrets in photographic practice that have never before been described in photographic text books," declares the announcement on the jacket. "This is the first time a book with such comprehensive material and such an unlimited supply of new ideas, new methods, new effects and new vistas, has been offered to amateurs and professionals; a book, in fact, that will help numberless photographers over the high wall that divides the 'ordinary' from the 'unusual' and 'effective.'"

The same publisher also has issued a second quartet of booklets of about 50 pages each in its series of The Photo Guide. All are translations from the German, three of them by P. C. Smethurst and the fourth, "Vivid Portraits," by Mildred Gillars. The three other booklets are "How to Enlarge," "Light Filters" and "Action Snapshots." The price for The Photo Guides is 50 cents each.

The pages of these pocket-sized booklets are freely illustrated and contain much matter that is both informing and interesting.

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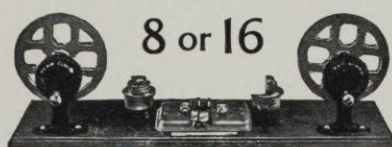
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Devry Demonstrates Frames

At the monthly meeting of the Chicago section of motion picture engineers, February 9, Herman A. Devry presented

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Freund Wins Honors

(Continued from Page 92)

ticular attention to the telegram, assuming the American concern was aware of the methods employed to sensitize the raw stock and which of course had been done just prior to the exposing. At that time Freund had his own laboratory with ten assistants.

Here was done all the developing as well as the printing for the rushes and for the first print. Later, however, Ufa made attractive offers to his best men and established its own laboratory.

Karl Freund's first work in the picture business was as a boy in 1906, when he began the operation of a projection machine. At that time there were no studios in Germany, practically all of them in Europe being in France. Among the leaders were Pathe and Gaumont. The first studio in Germany was established in 1907-8.

It was in 1909 the projectionist switched to the camera, his first work being on newsreel work with Pathe. In the following year he made his first feature in Belgrade, Yugoslavia, a picture for the King. Then he went to Vienna, to Sascha Film.

In 1912 the now full-fledged cameraman returned to Germany, where with Union Film he remained until the outbreak of the war in 1914. Then in 1916 he went to Messter and in 1918 to Ufa, the big German producing organization, with which he remained for ten years and under the banner of which he did much of the creative work that brought the world to his door.

It was in 1926 Freund received his first direct American recognition, being engaged by William Fox as European production manager. In 1928 he photographed Elizabeth Bergner Productions. It was while on that engagement he was signed by Dr. Kalmus of the Technicolor company to come to Hollywood.

Besides Freund's work at the camera in the United States he has returned to directing for eight productions—seven for Universal and one for MGM. Among those for Universal were "Mummy," "Moonlight and Pretzels," and "Gift of Gab." For MGM he directed "Mad Love."

Among the more recent subjects Freund has photographed besides "The Good Earth" are "Conquest," "Parnell" and a part of "Camille."

Academy Annual Award Gathering Touches Height

IT WAS 20 minutes short of 2 o'clock in the morning, March 11, when President Frank Capra's gavel fell on the ceremonies attending the tenth annual award of the Academy of Motion Picture Arts and Sciences. Up to that moment none had departed.

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description would have fallen easily on the side of truth.

On the spectacular side there was the Biltmore Bowl jammed to the rim with 1300 celebrants. For celebrants they were—and in holiday mood.

They were all set for comedy along with the unavoidable serious moments until Bob Burns reminded the great house there was drama all around them.

Fireworks of the verbal sort there were aplenty—but while there was a wealth of sparkle there was no heat.

Edgar Bergen, A.S.C., when called on to accept a special award "for his outstanding comedy creation, Charlie McCarthy," brought Charlie to the rostrum in response to calls from the house and the riot started all over again. Charlie seemed to have something pressing on his chest. His quite emphatic remark as he withdrew gave a cue to the note of peevishness behind his appearance:

"I've been drinking to Mr. Bergen's health all evening—and damned near ruined my own."

Great names crackled on the lips of those who for the moment were at the rostrum. Walt Disney took two awards—one of them six in a row. Bob Burns introducing the modest Irvin Berlin was a moment—perhaps for both as well as

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for the house. De Mille was at his reminiscent and literary best.

Following the dinner Hal Hall, on behalf of the Academy, presented Frank Capra, who shortly introduced Cecil De Mille as opening master of ceremonies.

In presenting the award for cinematography to Karl Freund for MGM's "Good Earth" the speaker eulogized the work of all cameramen, reverting for a moment to happenings of earlier days.

Freund in responding named as contributive to the picture's quality Clyde Da Vinna and Charles Clarke as well as Ray Ramsey, the operative cameraman, and crew.

Among the awards were those for:

Production—"The Life of Emile Zola," Warner Brothers-First National. Actor—Spencer Tracy for "Captains Courageous," MGM. Actress—Luise Rainer for "The Good Earth," MGM.

Directing—Leo McCarey for "The Awful Truth," Columbia. Writing original story—William A. Wellman and Robert Carson for "A Star Is Born," Selznick, U. A. Sound Recording—"Hurricane," Samuel Goldwyn, U. A., Thomas Moulton.

Irving G. Thalberg Memorial Award—Darryl F. Zanuck.

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